

CAREERS AND ED: MINI-BHANGRA, JEWISH CHOKEHOLDS, AND TRANSFORMATIVE LEADERSHIP P15
TWO VIEWS OF HOW BRUTAL CUTS ARE AFFECTING PUBLIC EDUCATION P12

GUARDIAN

APRIL 7 - 13, 2010 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 44, NO. 27 FREE



COLDER! DARKER! SYNTHIER!

Dark Wave. Cold Wave. Minimal Wave: Local musicians and clubbers are discovering forgotten sounds of the 1980s. But can it be called retro if hardly anyone heard it the first time? Marke B. tunes in. P35

PHOTO BY SADIE MELLERIO

FRIDAY NIGHTS

Apr. 09 at the de Young



Photo: Gabriel Harber; Design: "Dear Luba" by Luone Batshoma

From 5-8:45pm with free programs and live music. Enjoy cocktails and an evening menu in the Café. Regular admission applies to visit the galleries.

- > **VIEW** the special exhibition *Amish Abstraction: Quilts from the Collection of Faith and Stephen Brown*.
- > **DANCE** to live eclectic music by Fishtank Ensemble.
- > **EXPERIENCE** *Discarded to Divine*; the de Young and St. Vincent de Paul Society's 5th annual event showcases designers and their recycled couture clothing.
- > **LEARN** from designer Lynda Grose as she discusses *Fashion and Sustainability*. In the Koret Auditorium at 7pm; seating is on a first-come, first-served basis.
- > **CREATE** your own necklace made from recycled materials.

Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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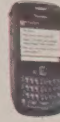


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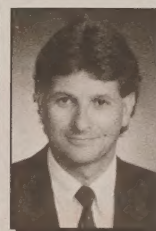
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EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

A couple of weeks ago, political consultant David Latterman, who often works with downtown interests, sent off an e-mail warning that the pro big-business, moderate bloc needed to get its act together. "It appears as if different groups are unwilling to set aside their egos or agendas, and pool together resources in a comprehensive plan to take back the [Democratic County Central Committee]," he wrote. "And guess what, we're going to lose, in June and November."

His point: the DCCC matters, a lot. "The DCCC controls the supe endorsements that matter most," he noted, adding, "The mayor's race starts now."

And that's absolutely true — and unless the folks downtown are foolish or have given up (and neither is terribly likely) they're going to get the message, and there's going to be a big-money push in the next two months to oust the progressive majority on the county committee.

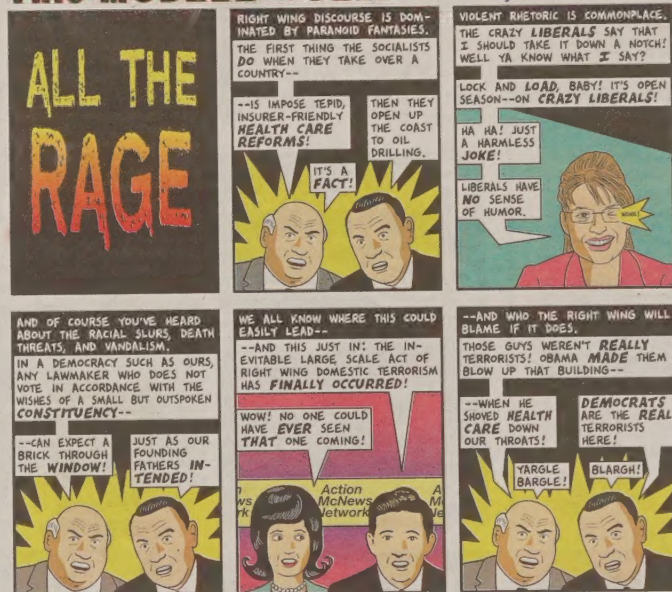
The DCCC controls the Democratic Party endorsements — and the party slate card is among the most influential political slates in a city where the vast majority of the population votes for Democrats. The DCCC could well make the difference in some of the key supervisorial races this fall — and could play a key role in choosing the next mayor of San Francisco.

But it's not a high-profile election. More than half the votes will probably be absentees. That means it's critical that the progressive candidates can raise money, do mailers, and fight back.

At this point, there's a pretty good consensus on a progressive slate. We published our endorsements last week, and the Milk Club, Sierra Club, Tenants Union,

CONTINUES ON PAGE 6 »

THIS MODERN WORLD



Avoiding a taxicab meltdown

EDITORIAL The pilot program to privatize taxicab permits is a done deal. It's a mistake, and its going to cause serious problems, but at this point, short of a new charter amendment, there's not a lot anyone can do about it. Under the 2007 measure Proposition A, the Municipal Transportation Agency has the authority to revamp the rules for how cabs are regulated, and the MTA board, appointed by Mayor Gavin Newsom, has approved the privatization plan.

But the implementation rules can still be written to prevent some of the worst possible results.

Under the proposal, as many as 300 medallion holders who are now more than 70 years old will be allowed to sell their permits and pocket the money. The city will get 15 percent of the sale price. The idea is to encourage older drivers to retire. Since medallion holders

must by law be active drivers — and the medallions are issued to drivers until they retire or die and the medallions are highly lucrative — the city's taxi fleet includes a significant number of people who should no longer be behind the wheel.

But since 1978, the medallions have been issued to drivers for only a token fee — so in essence, the city just handed the older drivers a massive windfall. The permits — public property — are expected to sell for around \$200,000, with holders pocketing 85 percent of that cash.

Newsom had much more ambitious plans — he initially wanted to put all the permits on the market and raise as much money for the city as possible. To her credit, Christine Hayashi, MTA's taxi director, has held her ground and stuck to a plan she thinks will

slowly address the problems in the current system (too many older drivers, too long a waiting list for permits).

But if this is going to be anything other than an utter disaster for cab drivers and the city, Hayashi needs to make sure that the permits don't become speculative commodities — and that cab companies don't use the new rules as a way to turn medallion buyers into indentured servants.

The rules still require that medallions be held by (and thus sold to) working drivers. But let's face it: not many drivers have \$200,000 cash on hand, so the system's only going to work if the city can line up financing. Hayashi says she has several banks interested in making medallion loans (in fact, the banks will be the big winners here — medallions don't

CONTINUES ON PAGE 6 »

Revenue for all

By Christopher Cook

OPINION Cut, cut, cut, cut, cut: this is the sound of your government — parks, schools, playgrounds, hospitals, clinics, public transportation, programs for youth and seniors, arts, social services, the whole fabric that makes San Francisco what it is — fading away as state and local politicians refuse to raise revenue to revitalize our economy.

Mayor Gavin Newsom and big business groups have promoted a defeatist politics of low expectations, cutting spending, laying off city workers by the thousands, and offering tax breaks to businesses and developers rather than tapping San Francisco's deep pockets of wealth to generate economic opportunities citywide.

It's time for a new path: a fiscal politics of optimism, opportunity, and addition rather than subtraction. It's time for an unapologetic progressive taxation movement for this November's ballot and beyond, to make the city's great wealth — individual and corporate, often badly undertaxed — work for all San Franciscans.

As California crumbles, local revenue movements could fuel a statewide campaign of towns, cities, and counties to overturn Proposition 13. San Francisco can take the lead with progressive taxation to create jobs, promote small neighborhood businesses, expand affordable housing and public transit, save public health, and more.

A citywide campaign for progressive taxes is building, including leaders from community-based nonprofits, grassroots organizing and neighborhood groups, labor unions, and some corners of City Hall. There are many promising ideas; with the right political will and organizing, the city

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EDITOR'S NOTES

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and Assembly Member Tom Ammiano have endorsed most of the same candidates. In the fall, labor, environmental groups, tenants, and other progressive interests will be putting a lot of money into the races for district supervisor. But I could argue that the DCCC is just as important — and if we don't fight this one to win, it's going to be a lot harder in November. **SFBG**

TAXICAB

CONT>>

depreciate and almost certainly won't lose value over time). But the drivers will have to come up with a downpayment, probably 10 percent — and a lot of prospective buyers won't have that much cash, either. One likely outcome: Cab companies will offer to front the downpayment for drivers who agree to associate their medallions with that company. Hayashi needs to press and enforce a rule that bans any cab company from lending money for permits. If this is going to benefit the average driver, the city ought to mandate low downpayments from participating banks or work with nonprofit microlenders to make those loans. (In fact, the city ought to be reaching out to the nonprofit finance community for advice on how to implement the entire program.)

MTA also needs to set a firm, reasonable cap on prices — at a level that a working driver earning the income possible at today's fares can afford. Medallions can't be allowed to sell at whatever the market will bear — or speculators and unscrupulous companies will be working all sorts of scams to cash in, the drivers will never have a chance, and the whole system will collapse. **SFBG**

REVENUE

CONT>>

could, for instance, tax large-scale real estate and levy profits from large firms. Progressive taxes could, at minimum, bring in close to \$100 million and help save critical city services.

To win this campaign, a strong coalition must educate and

mobilize the public about the vital importance — and citywide benefit — of raising revenue through targeted taxes on large firms and wealthy individuals. The city's political leaders will need prodding, pressure, and support to get this done.

Progressive taxation will benefit all of San Francisco, not just some — working-class people of color and immigrants who endure the cuts' harshest effects, everyone from youths to seniors, and vitally needed city employees like social workers, nurses, librarians, park workers, and firefighters.

The politics of austerity poses false choices between public safety and public health — as if health isn't a safety issue. San Franciscans of all stripes must reject the pitting of services and "constituencies" against each other, reject the wedge politics that pit labor against nonprofits (both of which work to uplift working-class and poor residents), and unify around progressive revenue.

Nobody likes taxes, least of all the middle class, working class, and poor (the vast majority of us) who shoulder the bulk of the burden. But wealthy individuals and corporations can and must pay their fair share. According to a 2007 World Wealth Report produced by Merrill Lynch, 123,621 households in the Bay Area — many of them in San Francisco — "had \$1 million or more in financial assets in 2007, up 10.8 percent from the year before," the San Francisco Chronicle reported.

At a Feb. 14, 2007 Town Hall on Poverty in Bayview-Hunters Point, Newsom asserted, "we haven't addressed the wealth divide; we haven't addressed the health divide; we haven't addressed the economic divide ... why in a city like San Francisco has income inequality grown like it has?"

Yet Newsom and others continue to avoid progressive taxation — despite polls suggesting such measures can win. Tell Mayor Newsom, and your district supervisor, to make San Francisco's wealth work for everyone. Now. **SFBG**

Christopher Cook, an award-winning journalist and former Bay Guardian city editor, is communications director for Revenue for All, a coalition of members from dozens of community organizations, labor unions and their allies working to raise revenue and protect the most vulnerable San Franciscans from budget cuts.

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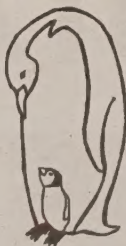
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Inside the squat

Homes Not Jails seizes a vacant apartment that was recently an elderly man's home

By Evan DuCharme
news@sfbg.com

Homes Not Jails (HNJ) has fought diligently for two decades to shed light on the economic disparity that exists in San Francisco, where the number of homeless people would fit almost perfectly into the supply of vacant homes.

So on a cold Saturday night, April 3, as I sit shivering in the back of a van waiting for my group's turn to covertly enter a vacant house, I'm surprised at the calmness on some of the members' faces. This group of eight is planning to enter and occupy apartments at 572 and 572A San Jose Avenue. And while only a few have been through this before, the rest make up for their lack of experience with a passion for the cause.

Around 2 a.m., the group somehow manages to enter the building without being caught, but it's not easy. Between the drunken couple arguing on the street, the cops breaking up a bar fight nearby, and a neighboring couple who keep shining flashlights at the units, the group should never have made it in. But it does, and at the moment there's no time to dwell on luck because there's food and water to unpack, entrances to secure, and rooms to search, all while remaining perfectly silent and unseen.

Typically HNJ, a project of the San Francisco Tenants Union, conducts weekly searches it calls "urban exploring" in the hopes of finding useable vacant property to set up as a "squat" for people looking for a place to live rent-free. Every so often, its activism goes mainstream in the form of public occupations like this one, when the media is notified.

The immediate goal is to simply enter, secure, and occupy the apartment until noon the next day

when a rally starting at 24th and Mission streets will march right in front of the building. Once there, they are supposed to let fly a couple HNJ banners while the rally outside features speeches, chants, and music by the Brass Liberation Orchestra.

But the catch is that the squatters cannot be seen before the rally arrives outside, otherwise their cover will be blown, they could be arrested, and the goal of shedding light on this waste of vacant housing will be ruined.

After attending HNJ meetings and events for a few weeks, I was allowed to follow the group into the apartment and report on their occupation from the inside as long as I protected the anonymity of those who wanted it. With that in mind, the group included Tim, one of the most experienced HNJ members; SFSU grad-student Aaron Buchbinder; Elihu Hernandez, a candidate for the District 6 seat on the Board of Supervisors; Matt, another experienced HNJ member; and local activists Carling, Scott, and a seventh member who asked to remain anonymous.

The building they targeted had strong symbolic value; it was where an elderly man was forced out by the landlord using the Ellis Act, which for the past decade has been the root cause of a large number of what the group sees as unjust and immoral evictions.

The Ellis Act was adopted in 1985 to give landlords the right to clear their rent-controlled buildings of tenants and get out of the rental business, expanding their previous rights to evict tenants through Owner Move-In (OMI) evictions, which allowed landlords and their immediate family members to oust renters.

Once a landlord invokes the Ellis Act, tenants in the building



Elihu Hernandez, a supervisorial candidate who took part in the squat, listens to Jose Morales give a speech about being evicted from his home. | PHOTO BY EVAN DUCHARME

are given 120 days to move out, although seniors and those with disabilities must be given a year's notice. Tenants are entitled to almost \$5,000 each in relocation costs, or a maximum of almost \$15,000 per unit. Seniors and those with disabilities get an extra \$3,300 each.

After the building is vacated, it is usually taken off of the rental market for at least five years. During that time, the former tenants retain the right to reoccupy their old units at their original rent for 10 years. If the building is re-rented within five years, the landlord can only charge what the previous tenants were paying. These restrictions are attached to the deed and apply to subsequent property owners as well.

Although the restrictions were meant to discourage the eviction of tenants from rent-controlled units, they also have encouraged some property owners to keep buildings vacant while they wait for property values to increase or to re-rent their units at higher prices. If the landlord wants to convert, remodel, or add any addi-

tions to the property, they still must seek the city's approval.

This landlord power is the primary reason HNJ chose to occupy 572 and 572A San Jose Avenue. A few years ago, the property was purchased by Ara Tehlirian, who sought to remodel it and live there himself, evicting 82-year-old Jose Morales in the process. Morales had been legally renting the property since 1965 and challenged his eviction in court.

Morales won when the judge ruled that it was illegal to evict him for the sole purpose of renovating the building for the new landlord. But Morales' success was short-lived. Tehlirian invoked the Ellis Act, so Morales was no longer legally able to live in his home. When Tehlirian subsequently asked for permission to renovate his house as he had initially planned, the judge denied the request citing that landlords cannot invoke the Ellis Act for an OMI eviction.

One reason the Ellis Act is used so frequently traces back to the passage of Proposition G in 1998, which prevented the type of

eviction initially tried on Morales. Prop. G requires landlords invoking an OMI eviction to move into the evicted tenant's unit within three months of the eviction and to stay for a minimum of three years.

Furthermore, it limited such evictions to one person per building and banned them if a comparable unit was open in the building. Finally, and the reason cited in Morales' case, it made permanent an existing law that was set to expire in June of that year that prohibited any OMI eviction of senior, disabled, or catastrophically ill tenants.

Tehlirian, like many others before him, decided to use the Ellis Act to bypass these OMI restrictions. Ted Gullicksen, director of the Tenants Union, said Prop. G had the unintended effect of encouraging property owners to clear their buildings of tenants, a requirement of Ellis Act.

"A vacant building is generally worth 20 to 30 percent more than a building occupied with ten-

CONTINUES ON PAGE 11 »



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The building they targeted had strong symbolic value; it was where an elderly man was forced out by the landlord using the Ellis Act.

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ALERTS

By Paula Connelly
alerts@sfbg.com

WEDNESDAY, APRIL 7

The Human Cost of Food
Join the Green Café Network, Mission Pie, and local farmers for a discussion about the different models of farm labor structure and how individual consumers, cafes, and restaurants can integrate this knowledge into their sourcing decisions and methods. It's an idea whose time has come: fooders and foodies working together to balance social and economic justice goals with economic demands.
6:30 p.m., \$5-\$10 suggested donation
Kitchen at Mission Pie
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greencafenetwork.org

FRIDAY, APRIL 9

Berkeley Critical Mass
Join this "spring renewal ride" to celebrate Berkeley Critical Mass' 17th year of protests on wheels. Bring noise-makers, bike decorations, food to share, and bike lights.
6 p.m., free
Berkeley BART
Center at Shattuck, Berk.
www.berkeleycriticalmass.org

SATURDAY, APRIL 10

Forum for Choice 2010
Hear candidates for governor, attorney general, and insurance commissioner take part in an in-depth discussion on a woman's right to choose and the government's role in making reproductive health decisions that affect all of us. Confirmed participants are Jerry Brown, Hector De La Torre, Rocky Delgadillo, Kamala Harris, Dave Jones, Chris Kelly, Ted Lieu, Pedro Nava, and Alberto Torrico.
8:30 a.m., \$50, \$15 for students
Nob Hill Masonic Center
1111 California, SF
forumforchoice.com

TROUBLE TOWN



Hilltop Park Beautification Day
Join AmeriCorps members of Habitat for Humanity as they maintain and beautify Hilltop Park, an under-utilized public outdoor space in the Bayview neighborhood that has fallen into disrepair due to budget cuts at SF's Recreation and Park Department.
9 a.m., free
Across from 52 Whitney Young Circle construction site, SF
www.habitatgfsf.org

San Francisco Green Festival
Volunteer or attend the Spring 2010 San Francisco Green Festival, a sustainability event featuring talks by authors, educators, and leaders; exhibits from

ecofriendly businesses; workshops, films, activities, vegetarian food, and more.
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\$15 weekend, \$10 one-day; \$5 seniors, bike, and public transit riders; free for volunteers, students, and youth.
SF Concourse Exhibition Center
635 Eighth St., SF
www.greenfestivals.org

SUNDAY, APRIL 11

Cuba and U.S.
Attend this afternoon of presentations and discussions about Cuba, the U.S. blockade, how to

visit, how to get involved advocating for Cuba, and how you can get involved with freeing the Cuban Five.
3 p.m., \$5
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(510) 849-2568 or email cucaravan@igc.org SFBG

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POLITICS

Tim Redmond on Meg Whitman's money and the pope's venality, Rebecca Bowe looks at scary environmental news and chilling Iraq footage, Sarah Phelan follows the ACORN scandal.



NOISE

Our takes on No Bra, Mickey Avalon, Man/Miracle, Zion I, White Mice, Soweto Gospel Choir, Dum Dum Girls, and Air.



PIXEL VISION

Introducing the Daily Blugh — Matt Sussman's roundup of Bay curiosities. Also: DIY cookbooks, Caitlin Donohue's night with the B.A.D. Girls, Emilia's pizzeria, and Extreme Mammals



SEX SF

Wear your heart on your boob — Amber Schadowald takes a tour of pastie delights, and Caitlin Donohue rounds up sexy events this week.

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Food Not Bombs filled bucket after bucket with bread, soup, milk, water, and other food for the occupiers.

PHOTO BY EVAN DUCHARME

Squat CONT.

ants because the landlord can do whatever he wants with the units, including selling them or renting at market rate," he told us.

So Morales was forced out of what remains a vacant building. This is why HNJ illegally occupied the property, arguing that trying to effect change through legal avenues is at times just as difficult as Morales' individual struggle against the Ellis Act. It highlighted the human cost of property rights.

"People who keep vacant buildings for profit tend to be the same ones who donate money to political campaigns," Tim said. Which is why he is resorting to a form of civil disobedience that is very likely to end with him in handcuffs.

Around 1 p.m. Sunday, April 4, the rally met in front of the

group as long as they didn't mind if it came from her tap. They huddled in the same room playing cards and joking until Tehlirian and the SFPD made it through the front door, ending the occupation.

Each member was cited and released on the premises at 1:35 p.m. April 5 under penal code 602m for trespassing. Tehlirian stood by and observed while his lawyer, Zach Andrews, unsuccessfully pressed him to charge the group with breaking and entering. When the group dispersed, Tehlirian and a few members of the SFPD broke through a second door to gain access to the bottom level of the property.

When Tehlirian came out for a break, I tried to speak with him but he refused to answer my questions. Shortly afterward, I met up with the HNJ group at the Tenants Union and asked Tim if he thought they were successful in accomplishing their goals. "Not completely," he said. "But we made the most with what we had."

Tenants may not have the law on their side in many cases,

"People who keep vacant buildings for profit tend to be the same ones who donate money to political campaigns."

Tim

but in a city that is two-thirds renters, they have each other. And for a few days, they had one more home. The group's feelings seemed to be summed up by this quote on a HNJ pamphlet: "We are too valuable to live huddled in the rain, in the parks, in dangerous unhealthy shelters. Freezing, dying so that others can realize profits." **SFBG**

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Where's teacher?

Layoffs at Horace Mann show how low SFUSD's proposed budget is willing to go

By Brady Welch
news@sfbg.com

Horace Mann Middle School principal Mark Sanchez sounded exhausted when we reached him on March 26. It wasn't because Horace Mann is such a tough school, although the Mission District campus does have a disproportionate number of at-risk students. And it wasn't because it was the Friday before spring break, although that might have had something to do with it.

All week Sanchez had been reeling from news that a whopping 10 out of his 20 full-time teachers had been issued pink slips by the San Francisco Unified School District. Including counselors, a vice principal, and other staff, the budget cuts essentially lopped off 24.6 percent of the school's workforce, an unprecedented blow that speaks volumes about the state of California public education.

"A lot of the kids were wondering if the school was getting shut down," Sanchez said. And although Horace Mann isn't closing, with so many axed teachers, it might seem like a new school to many students come August. "If a significant number [of teachers] are moved, we don't know what we're in for."

There is a legend that you will meet the person who will seal your fate long before the final event happens. And in an interesting turn of events, it was Sanchez who, as president of the Board of Education in 2007, hired current SFUSD Superintendent Carlos Garcia. Attempting to close a staggering \$113 million budget gap over the next two years, it fell to Garcia on Feb. 23 to send out 645 layoff notices across the district in a list that included 163 administrators, 239 elementary school teachers, 124 high school teachers, and 104 middle school positions. Horace Mann was hit particularly hard because so many of its staff lacked seniority. Final decisions on layoffs will be made next month by the school board.

The first indications of this massive fiscal blood-letting came Jan. 20, when Garcia sent a letter to the entire district on learning of Gov. Arnold Schwarzenegger's budget. The document was a glaring reminder of how bad things had gotten in Sacramento,

and the superintendent wrote candidly of what he saw and what it meant for the district. "These numbers are large, and they will be devastating."

Aside from the extraordinary blow to personnel, the proposed SFUSD budget will increase class sizes, freeze salaries, cancel summer school except for those who need credits to graduate, and reduce the number of days of classroom instruction to 175 annually, putting the district in conflict with a state law mandating at least 180 days. Given its deep cuts, Sacramento probably won't enforce the statute.

"The state itself is in such a budget crisis," Sanchez told us. "And [it's] refusing to raise taxes. The fix has to be at the state level."

But that's been difficult since the passage of Proposition 13, the 1978 measure that limits property tax increases and gives control of whatever revenue is generated directly to the state. Because all state budgets must pass the Legislature with a two-thirds super-majority vote, a disciplined minority of virulently antitax Republicans block budgets that adequately fund education nearly every time.

Yet now, the bill for that political stalemate is coming due at schools like Horace Mann.

Beyond the numbers and politics, the Guardian wanted to get a closer look at how this regular cycle of cuts and layoffs is affecting teachers and students, so we spoke to a couple of eighth grade English teachers at Horace Mann who described it as dismal.

"I try to put it at the back of my mind, to be honest," said Matt Borowski, one of the 10 teachers at Horace Mann who received a pink slip. Borowski reiterated a common sentiment that all teachers — potentially laid off or not — just want to do their jobs and focus on their classes. "I want to be able to stay and do my work and make improvements. And I want to do what I can for the school community and work with students," he said. "I'm still in it, and I'm in it for the long run, despite what issues the district has about keeping their teachers."

Gail Eigl, a teacher at Horace Mann for eight years who is tenured

and therefore not at risk of a layoff, concurred. "No one I know who got a pink slip has changed their attitude. People are trying to stay focused on the present and teach."

It's an admirable response, and one Eigl understands well. She was laid off after her first year there in 2001. "Six of us got pink slips," she recalled. "It was terrible." She went looking for a job in South San Francisco, but in a strange turn of events, SFUSD called and offered her a job at Argonne Elementary in the Richmond District. A year later, she was back where she started at Horace Mann, and until now, she hadn't really looked back.

"It's like the school keeps having problems," she said, an opinion that also hints at SFUSD's skewed notion of teaching as a stable career path.

Borowski offers a similar story.

This year's pink slip is his second.

Last year he received one after teaching only a year in Burlingame, which is how he ended up in San Francisco. Such rampant doling out of pink slips has nothing to do with Borowski's performance. Rather, it has everything to do with seniority. And because the state is in such a crunch, it's hard to stay in any school long enough before the budget's grim reaper comes to collect.

"People who are able to stick through the first five years, they genuinely want to be a good teacher, make seniority, and not have to worry about it," he said. And "because Horace Mann is a school where new teachers go, because it's a tough school, then they're the most vulnerable to layoffs. Which starts this vicious cycle."

It's classic Catch-22. Facing such a budget shortfall, how does SFUSD keep teachers who have little or no seniority teaching in the very schools whose litany of needs put those teachers there in the first place? In many ways, these are the most committed and passionate teachers the district has, and they represent for their classes a level of discipline and stability absent in many of their students' home lives.

Many of Eigl's students are low-income, speak English as a second language, or both. Some of their parents are deceased, others are undocumented immigrants, and a few are in jail.

"I honor tenure," she told us. "I know there's a reason for it. But right now, it doesn't seem to be working for us." Eigl brings up the case of a new parent liaison the school received this year, a critically important position

"A lot of the kids were wondering if the school was getting shut down."

Mark Sanchez

that takes time building solid relationships with students' families. "She got a pink slip too," Eigl told us, the exasperation evident in her voice.

"I think people are really defeated inside. It's so frustrating," she continued. When asked what she meant by that, Eigl became heated. "It's California! We're supposed to be the richest economy. We should have money for schools. Why are other states doing so much more? We're at the bottom. Where's the money?" She suggested that Horace Mann should be granted special status because of its high-needs student body.

"It's almost predictable that students who have a lot of unpredictability in their lives will suffer for this," Sanchez told us. "It will be destabilizing for them. Teachers will get disrupted as well. A lot of what you do in schools has so much to do with outside the classroom, and it takes a lot of time to get acclimated." At a tough school like Horace Mann, he says, "there's been a lot of professional development and new programs."

Borowski stresses the sentiment forcefully. "It'll be devastating if the pink slips go through. It'll be a huge mess."

Both teachers participated in the massive statewide protests against the cuts on March 4. But other than letting Sacramento know how public educators feel, nothing concrete has come out of it. Sanchez suggested that it might be possible to sue the state for violating its statute on the minimum number of school days. Even SFUSD, at the last Board of Education meeting on March 23, didn't rule out the possibility of suing the state for lack of adequate funding.

Negotiations are ongoing between the district and the United Educators of San Francisco teachers union about final layoffs. Those will be finalized May 15. Meanwhile, teachers at Horace Mann and across the district will continue to do their jobs despite how grim the outlook may be. As Eigl puts it, "It's like out of a book from a bad future." **SFBG**

By Rebecca Bowe
rebeccab@sfbg.com

If tuition goes up to \$40 per course unit at the community college where Dielly Diaz is working toward her associate of arts degree, she's not sure she'll be able to afford it. But Diaz isn't just worried about her own shot at an education. She also wonders what's in store for her 19-year-old daughter, a student at Laney Community College in Oakland. For parents scrambling in the face of the economic downturn even as their kids prepare for the future, she said, "it's like we're getting hit both ways."

Diaz, who is 39 and originally from Venezuela, says she decided to enter Berkeley City College's adult education program to earn her degree because the recession threw her into a precarious position, shaking the stability of her job as a mortgage loan officer. When she started just a year ago, tuition was \$20 per course unit. It has since gone up to \$26, and now the California Legislative Analyst's Office is recommending ratcheting it up to \$40.

Even as students are being asked to shell out more, California's community colleges are reeling from the impacts of budget cuts: faculty layoffs, swelling class sizes, fewer available courses, and reductions in student services. For students hoping to transfer to other public institutions in the California State University (CSU) or University of California (UC) systems — or even for those seeking to develop a skill set that can garner a living wage — maneuvering the shredded educational framework can be frustrating. This past year, roughly 250,000 students statewide were denied access to community colleges due to a lack of course availability, according to education advocacy group Against Cuts.

"When you see all that, it's like OK, I feel like I really need to do something," Diaz said. "It's not like we can just sit and wait, letting the cuts happen. I think we can really get organized."

Between school, work, and being a mom, Diaz started pitching in on community outreach for Against Cuts, a grassroots effort that took shape last fall in the wake of devastating education cutbacks. It was one of hundreds of organizations that collectively launched mass demonstrations



Students, teachers, and their supporters demanded more education funding during the March 4 Day of Action, but Sacramento has yet to answer the call. | GUARDIAN PHOTO BY BEN HOPFER

Access denied

It's becoming harder to get an education in California, even at community colleges

decrying funding slashes to education on March 4. The newly energized education movement plans to propel another mass rally to descend on Sacramento in the fall, Diaz noted, in the meantime focusing on awareness-raising efforts like an April 17 teach-in at Berkeley City College.

California's community colleges are unique among the state's higher education institutions in that they represent a gateway for nontraditional students to get a foothold for career advancement or a fresh start for people trying to improve their lives. They also offer an affordable option to complete lower-division coursework before transferring, a path that's starting to become a bottleneck since courses needed to meet transfer requirements have been affected by cuts.

Yet even as fees climb and class sizes balloon, more people are opting to go the community college route, and demand for enrollment is only expected to increase. Some are college-age students whose

families have been priced out of other institutions.

"We're having this flood of people from the CSUs and UCs now trying to do their freshmen and sophomore year with us and then transfer," notes Berkeley City College faculty member Joan Berezin. Others are individuals who can't find work in an economic climate marked by 12.5 percent unemployment. "When we get hog-tied and cut and restricted, we close off possibilities to everyone," Berezin says. "People who've just lost their jobs, people whose parents have lost their jobs, they're all coming to us."

Of the nearly 3 million students attending community college statewide, women and people of color are in the majority, and 80 percent work while attending school. It's still a relative bargain for education, but fees are keeping pace with the rising costs of housing, transportation, childcare, and food.

"I have students who are homeless, who are living in their cars,"

Berezin notes. "So we can say, oh, \$40 a unit, that's not a big deal. But if you're taking 12 units and you have no income — and you don't qualify for financial aid 'cause you don't have an address ... that's a huge amount of money."

Financial aid is available, but with narrow eligibility requirements — and even some of that funding may be headed for sacrifice on the budgetary chopping block. Gov. Arnold Schwarzenegger's budget for the 2010-11 fiscal year proposes suspending new awards for the Competitive Cal Grant Program, for a savings of \$45.5 million. About 70 percent of Cal Grant award recipients attend community colleges.

"This award is dispersed according to income and GPA," explained Theresa Tena, director of fiscal policy at the Community College League of California. "Many of our students have a high GPA and a low income." Some 22,500 students receiving this financial help would be affected by the proposal — and Tena

says more than 150,000 eligible students already compete for the award packages.

Research increasingly shows that students from working-class families are being priced out of college — even community college — and that it's harder to pay their own way without taking on serious amounts of debt. A California Postsecondary Education Commission (CPEC) report found that in 1975, a community college student would have earned well over the amount needed for a year of school, including housing and other expenses, by working a summer job in retail. Today that same student would only be able to scrape together about two-thirds of the needed amount — and that's assuming every single penny was saved.

"In the old days, going to community college was a break-even proposition," notes Adrian Griffin, assistant director of research and policy development for the CPEC. "With stagnating wages at the low end of the job market, it doesn't work this way anymore."

The blow to community colleges caused by a loss in state revenue and consequential budget cuts mirrors the damage done to the entire public education system. While the recession has triggered especially hard times, this low point follows a long-term trend of diminishing state funding for education. In 1965, the state general fund provided \$15 for every \$1 paid in fees by UC or CSU students, according to the CPEC. By 2009-10, that state contribution had declined to \$1.40 for every dollar paid in fees. "We've gone from a taxpayer-supported system to a semi-privatized system," Griffin observed.

This point hasn't been lost on the education advocates at Against Cuts, who are pushing for reform in tax policy as a solution for restoring public education in California. An information packet created by the group highlights a nearly 50 percent decline in the share of corporate income paid in taxes since 1981, even as corporate profits have shot up.

"There is no reason for education to be cut in California, the world's eighth-largest economy," Diaz said. "We can't just continue to accept and accept and accept. Having a population that does not have access to education is dangerous." **SFBG**

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Our stuff, our planet

By Sarah Phelan
Sarah@sfbg.com

GREEN CITY Annie Leonard, author of *The Story of Stuff* (Free Press, 2010), sat in her office in Berkeley explaining why we must direct our energy toward making policy and reforming laws, not just individual green lifestyles, to avoid destroying the planet.

Leonard recalled how, at a recent reading to promote her book, she was presented with the claim that people in Berkeley are environmentally superior to other folks. "But people shouldn't point the finger at other individuals unless those individuals are the heads of Chevron, Dow Chemical, Disney, Fox News, Halliburton, McDonald's, Shell, or the World Bank," Leonard warned.

Her point is that the planet's biggest problems are systemic, not a result of personal choices. "Because our choices are limited to the forces outside the store. We have this big illusion of that 'free market,' but I can't choose pajamas for my kid without them containing neurotoxins because of the law. And I cannot choose an electrical appliance that lasts for more than a year. The overall structure encourages people to use toxics. We have to start looking at these harder issues," she said. "It's so easy to think it's an individual's fault."

Leonard's quest to shine some cleansing light on the toxic effects of capitalism started with her short film, *The Story of Stuff*, which became an Internet sensation with more than 10 million viewings. It showed how our obsession with buying stuff is trashing our planet, communities, and health, thanks to the hidden costs in how we organize our economy.

Her book goes into the details of how these costs come at the expense of millions of people who live and work in dangerous, unhealthy circumstances. Leonard isn't saying that people shouldn't be responsible and smart in their individual and household actions. But she is critical of the idea that we can solve the problems caused by "our take-make-waste paradigm" entirely through green living.

"Unfortunately, there are no 10 easy things individuals can do to

save the planet," Leonard said. "We definitely should engage in these actions, as long as we don't let them lull us into a false sense of accomplishment or let the effort of maintaining this constant, upright, rigorous green screen on our life exhaust us. And as long as taking these actions doesn't stand in the way of engaging in the broader political arena for real change."

Leonard includes a list of "recommended individual actions" in her book, but it's tucked behind examples of "promising policies, reforms, and laws" and ahead of a sample political letter warning that "PVC is the most hazardous plastic at all stages of its lifecycle."

What worries Leonard is that the planet is already bumping up against ecological limits. "If we don't change, we'll have change forced upon us," she said. "If change is by design, it'll be much more compassionate and strategic. If it's by default, it'll be a lot uglier, a lot more violent, and a lot less fair."

Leonard says our planetary problem stems from approaching product purchases as if we were exempt from the ecological system. "If you think as a consumer, you want the best product and the best price. But if you think as a citizen, you want what's best for your community, your environment."

"We all know how to be good consumers, but our citizen muscle has atrophied," she added. "That has limited our ability to know how to solve problems. And often environmental victories here become problems elsewhere, like e-waste that gets taken to third world countries."

Fox News has labeled Leonard anticapitalist, describing her as "Karl Marx with a ponytail." But Leonard stresses that she is not anti-stuff, just stuff that trashes the planet, poisons people, and that people confuse with personal self-worth.

"I'm pro stuff," she said. "But I want us to have a reverence for it, to ask, 'Who made this, and where did it come from?' Because someone mixed those metals, felled that forest. And I've become fascinated by why folks in the U.S. can't talk about capitalism. It's the economic system that must not be named. It's like we're in an ice cream shop that serves only one flavor and we're not allowed to look over the counter." **SFBG**

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By Caitlin Donohue
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CAREERS AND ED Just a



thought. As our country becomes an economic-cultural stew fraught with problems so complex we don't

even know yet what they are, different approaches to education may be necessary for tomorrow's good guys. Which is why it's so positive that Bay Area higher ed institutions have developed unique degree programs that anticipate tomorrow's issues today. From robot wars to social stratification — learn about this stuff and you've got the skills you need for the battles to come.

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There's no way an equitable educational system wouldn't improve this crazy old country of ours. To that end, the future teachers and leaders in this concentration of the master's program in education study historical/political perspectives of injustice in schools, with a



Participants in City College's Labor and Community Studies program get hands-on experience. | PHOTO OF CITYBUILD PROGRAM BY PATRICIA ARACK

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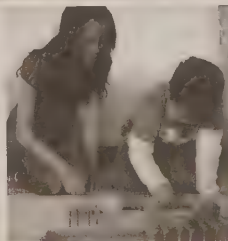
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Krav Maga San Francisco students Alex Ness and Mark Likosky practice "hammerfists." | GUARDIAN PHOTO BY BEN HOPFER

Whatever it takes

Israeli defense technique Krav Maga goes for the throat

By Nicole Gluckstern
culture@sfbg.com



CAREERS AND ED It's not everyone's idea of a good time to be choked from behind and thrown into a wall repeatedly, although this is San Francisco.

But this is no kinkster playground; rather, it's an unprepossessing mirrored studio on the Nob end of the Tenderloin where a diverse group encompassing just about every age, gender, and athletic quotient gathers to learn the hand-to-hand combat and self-defense techniques of Krav Maga. Krav is martial without the art: crude but effective street-fighting techniques and counter-weight defenses honed into body memory through repetition, use of full force, and peer coaching. Unlike more rigidly codified martial arts systems, which put an emphasis on form and fair play, Krav puts an emphasis on "whatever it takes." Whatever it takes to get home alive.

And the tradition of Krav Maga — "contact combat" in Hebrew — takes that mantra very seriously. Developed in the 1930s by Slovakian boxer Imi Lichtenfeld to

help Jews defend themselves from anti-Semitic attacks, the "Israeli jujitsu" technique was honed by the Israeli Defense Forces for military purposes. Krav Maga San Francisco, founded in 1999 and owned by brown belt Barney Foland, offers 70 classes, and prepares you for any untoward situations.

A relative newcomer, I attend level one classes at Krav Maga San Francisco once or twice a week, schedule permitting. This week we're learning to break free from a choke from behind, followed by a push. The first thing we learn when being thrown into a wall from behind is how to protect the face, blocking the impact with our forearms and turning our heads to the side. "That part's pretty important," our instructor quips. "You can't see them now, because we painted over them, but there used to be blood spots on the wall where people bashed their noses." Good to know.

The next step is breaking the choke, and though the movement itself is not complicated, training it to feel intuitive takes longer. Basically, the chokee shoots an arm straight into the air and quick turns, breaking the hold through leverage. Of equal importance to the choke-break is the

follow-through, defensive moves morphing into offense: hammer strikes, groin kicks, a few rapid-fire punches to the soft tissues. Without pads, we mime the strikes, which earlier we practiced at full force on unwieldy foam "shields". The choking is real enough, though, as is the body-slam, and two days later, a tender spot the size of a thumb rests below my jawline, and bruises on my elbows attest to how I finally learned to not block with them.

The hardwiring process and use of full-force is what inspired me to take Krav in the first place. I had already taken an IMPACT (www.impactbayarea.org) self-defense seminar, which taught me how to take a fall and fight hard from the ground. But Krav aims to keep students on their feet. I find the benefit to training face-to-face against my peers (instead of a "padded suit") is two-fold. Firstly I learn to strike with force against a person whose face I can see, and secondly, I learn to absorb their blows, a crucial key to surviving a real-life attack. Taking the time to help each class member master every skill genuinely is a top priority at Krav Maga SF. I've attended aerobics classes that were more competitive.

Foland assures me it's the norm. "Anybody who wants to come in and train for competition, we send them down the street to the local kickboxing gym. You can be in a level one class and have level four students in there with you, and the only reason you would know it is because they're really good, and they're trying to help you learn. You show your skill by how much you help your partner."

Of course, folks looking for a more graceful, philosophy-based martial art might ultimately decide that Krav Maga is just too rough around the edges. I think of the earnest man who attended an intro session about a month ago. He'd been blocking well all night, but balked when our instructor urged us to aim our punches for the throat, in order to cause "the most amount of damage in the quickest amount of time."

"But couldn't you damage someone permanently if you hit them in the Adam's apple," the man asked, concerned.

"I didn't start the fight, remember," our instructor said firmly. "But I'm going to finish it." **SFBG**

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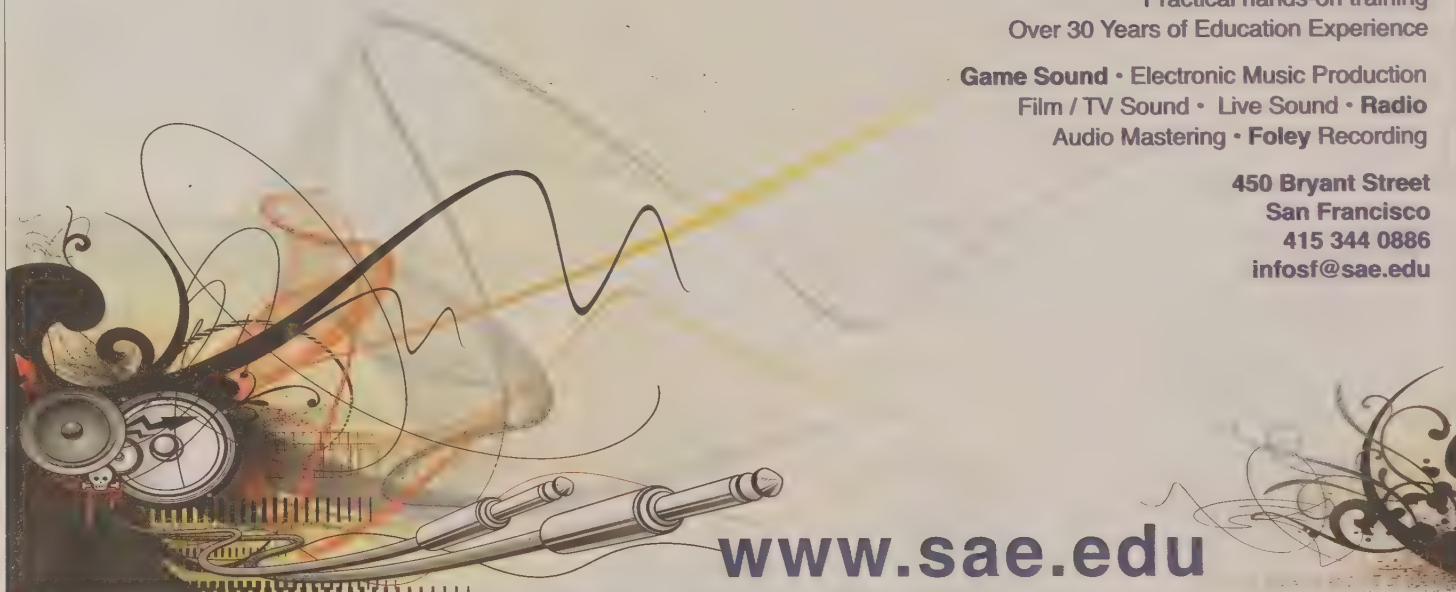
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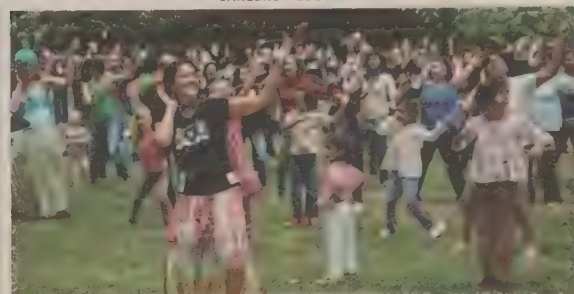
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SAT 5/8

THE GRANNIES
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THE BLANK STARES
El Rio

food + drink

Hey there, Dreamboat Annie. Wine bar meets beer hall, with vivid small plates like Marin Sun Farms goat tacos, at Heart.

GUARDIAN PHOTO BY RORY MCNAMARA



Heart of the Mission

By Paul Reidinger
paulr@sfbg.com

DINE If a beer hall served wine instead of beer, what would we call it? A wine hall, a *wein-skeller*? We've all heard of wine bars and probably been to

a few, but none of the ones I've visited over the years is quite like Heart, which (under the auspices of the Kitchenette people) opened recently on Valencia near 24th Street. The name sounds lush and romantic, a place where it's forever Valentine's Day and the sound system plays a lot of tunes from that sister band of yesteryear, Heart — maybe "Magic Man," my favorite. Then you see the sign hanging over the front door: a black-and-white schematic of a heart, and your expectations shift. Is Heart in reality a butcher shop or medical supply company?

No. It's a wine bar that looks like a modernized beer hall — lots of angular pieces of blond wood, hard floors, and other surfaces, communal tables, an enormous bar under a high ceiling — and serves a menu of small plates that, in its muted but persistent emphasis on offbeat meats, is reminiscent of Incanto's. (The old building was

once a repair facility for Wells Fargo stagecoaches, with a bordello conveniently located upstairs — a kind of break room?) The heart might be the seat of human feeling, but if it comes from a steer, it might get cut into pieces, laced onto skewers, and grilled over charcoal.

Heart's menu doesn't actually feature heart, but it does offer tongue, goat meat, tasso (a form of cured pork shoulder), and chopped liver. It also — to retreat briefly from our theme of flesh — includes an appealing array of bar-style nibbles, among them an open-mouthed jar of savory-sweet pecans (\$3), still slightly warm and a nice match with a jarful of Jasnières (\$9), a small Loire appellation that turns out wonderfully clean white wines from chenin blanc grapes, and a dish called fibrillation (\$5), a jumble of peanuts, scallions, jalapeño peppers, and Monterey sardines that are smoked first, then fried. Fibrillation reminded me of kung pao chicken, except with smoky sardines instead of chicken. The sardines' flavor is assertive and pervades the dish, so if you don't like smoked fish and/or sardines, you probably won't like this.

Even the less successful preparations don't lack for assertiveness. We agreed that the coeurs lite

(\$8), an escarole salad scattered with artichoke hearts and shavings of heart of palm, was a little too bitter, despite a soothing blanket of green goddess dressing. But it certainly wasn't shy. Neither was the sancocho (\$10), a soup-stew of short rib and beef tongue, the only kind of flesh I've ever tasted that might be said to have a floury texture. The sancocho was dotted with bits of plantain and avocado slices, with pique (a spicy vinegar-based sauce softened here with pineapple) mixed into the juices. But despite its vividness, it didn't quite bring things together.

The best dishes, by contrast, were both vivid and coherent. We loved the tacos (\$8 a pair) — made with corn tortillas and filled with goat cheese and rich, gamy shreds of chile-braised goat meat, along with chunks of avocado, red-onion marmalade, and an escabeche of jalapeño. Just as impressive was the pastured-chicken pie (\$12), which turned out not to be a pot pie but an actual slice of pie dressed with a tarragon cream and served with celery slaw. Of all the savory dishes that came to us, the chicken pie was the least self-promoting (no exotic ingredients or potent seasonings) and the most successful. You don't see that combination very often in life.

The dessert list, though brief, does contain a marvelous entrant: the bourbon-chocolate chip tart (\$7), a disk of fluted pastry filled with chocolate chips in a whiskey-inflected caramel. It was like eating a small pecan pie that tasted of chocolate.

Assorted notes: Heart offers limited table service. You order at the bar, carry a number on a stand back to where you're seated, and wait for the food to be brought. Films play high on the rear wall, while the side wall (opposite the bar) is hung with various paintings and art photos. There is throbbing music, which does not seem to trouble the young as much as it does me. All the seating is communal, at tables of different sizes. The wine list is extensive but set in very small type. If you want a good peek at some of the whites, sit all the way in the back, under the movie, where you can peer into the glass-front cooler where they're kept. **sfsg**

HEART

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LIVE AT MILK BAR

PHOTO: the owl | SOUNDS: Noise Pop | GUARDIAN

Duck me

By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS My cowboy hat had mold in it. My chicken farmer coat had mold in it. Even the buttons were fuzzy. My brother doesn't take

baths, he takes showers, and so the outdoor tub was full of insect skeletons, spiders, spider webs, and junk mail. There is a rumor that a guest of his hid some weed in the chicken coop. Not that I'm interested, but I took a look anyway and only saw straw.

I am tempted to get chickens again. There is no buried treasure that chickens will not eventually uncover, and I've always kind of wanted stoner chickens. I've always wondered what it would be like if they, as a species, were a little more chill and slept longer. Not that it would matter much to me at this point. Ten years of chicken farming has permanently programmed me to snap awake at first-light. In the year or so since I last farmed actual chickens, nothing has changed on this front.

Anyway, I don't know if I can keep this place. My brother, who had been subletting it, went bust and lit out for Ohio, leaving me, for the moment, his van. Which burns oil, has a badly cracked windshield, no horn or high-beams, electrical problems, and a slow leak in at least one tire. What this all reminds me of, naturally, is every other car I've ever had except for that last little one, the new one, which I sold last year when I sold my soul to the devil, and my heart to someone even meaner.

So wheels being wheels, I am able at will to visit my old, now-haunted shack in the woods, at least until the brother comes back.

Should I get chickens?

Can anyone help me pay the rent? Surely I must have me some friends in town who like to sneak away and be haunted for a weekend by the ghost of broken water heaters, all-night face-touching in the dark, and the squawks of long-ago stewed chickens, scratching and pecking from dusk to dawn in search of rumored grass.

The editor of the paper I write for, if not the world, wrote to me while I was still in Europe and

said, "If you come back, I will buy you duck soup."

Technically he said *when* you come back, but for fun I want to think of this — this duck soup business — as just that: business. Like a contract extension. Or a contract renegotiation. Or a contract.

So correct me if I'm wrong, my lawyerly readers, but I interpret it like this: *If* I come back (which I did), what's in it for me is one bowl of my favorite thing to eat in the whole wide world, duck noodle soup, *and* — as a kind of a signing bonus — an unwritten, nonverbal, body-languageless, and in-no-way-even-hinted commitment to continue to publish this column for as long as I am alive and can make a sentence — whichever comes first.

Well.

That's a no-brainer, innit? No brain, no heart, no soul, but I've still got me my stomach, don't I? And a healthy appetite and this shit war for a month, and two places to live and at least two bikes ...

So I wrote back just as soon as I was in the country, give or take exactly 13 days, and agreed in spirit to the editor of the paper I write for's proposal. Then I donned my best business skirt and matchingest sneakers, hopped on one of my at-least-two bikes, and pumped it to the Tenderloin to iron out the details.

The details: wide egg noodles, one whole, delicious, fall-apart tender duck leg quarter, and wontons in a wonderfully businesslike broth. Times two. As a show of support and solidarity, Mr. Redmond ordered the same exact thing!

So I told him my story, like I tell all my friends, only instead of making him cry or puke or curse or have to walk around the block a few times to clear his head, he came back with an even better story. And by better I mean worse. Which makes me feel kind of actually, I don't know, *good* — knowing that shit happens to everyone, even editors.

It's no frills, not undiscovered, cheap-even-if-you-have-to-pay-for-it, and by far my new favorite restaurant. **SFBG**

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THURSDAY APRIL 8

FILM

Dolores Park Movie Night: *Back to the Future*

Now that spring is finally kinda here, it's time to crawl out of our caves and enjoy the semi-warm weather. Thankfully, Dolores Park Movie Night series is back with another season of outdoor flicks to keep our cheap asses entertained. This week they screen the 1985 time-traveling gem *Back to the Future*, with its memorable skateboarding scenes, red high-top sneakers, and Christopher Lloyd's wild white mane. Bring out that lawn chair and a six-pack of your favorite cold ones and be prepared to hear lines like "Great Scott!" and "Think, McFly. Think!" echo around the park. **(Elise-Marie Brown)**

Dusk (around 7:39 p.m.), free (donations encouraged)
Dolores Park
Dolores and 18th St., SF
doloresparkmovie.org

MUSIC

Murder By Death

I've always admired Murder by Death, not because they sing about whiskey, death, and the devil, but because they're so damn earnest about it. Singer Adam Turla delivers his lyrics with a Johnny Cash-esque voice

that makes you wonder if he really did shoot the devil in the back. The band's newest, *Good Morning Maggie*, mixes in a little mirth with the murder ballads. Songs like "As Long as There is Whiskey in the World" and "You Don't Miss Twice (When You're Shavin' With A Knife)" take advantage of black humor while pleasing fans of gothic romanticism. Slim's better stock up on Kentucky Bourbon. **(Peter Galvin)**

With Ha Ha Tonka and Linfinity
9 p.m., \$16
Slim's
333 11th St, SF
(415) 255-0333
www.slims-sf.com

THEATER

The Lysistrata Project

Ah, Lysistrata, whose name literally means "army-disbander." She was the titular heroine of Aristophanes' tale of a woman who tries to end a war by convincing the wives of ancient Greece to stop putting out. The story offered both comedy and social commentary back in BC, and it's still inspiring playwrights today. Part of Crowded Fire's works-in-development program, cleverly dubbed the Matchbox, Elana McKernan's *The Lysistrata Project* sets the battle of the sexes in 1958, as a trio of women explore feminism thanks to a radio host whose on-air handle is, of course, Lysistrata.

In an experimental twist, the performance takes place not onstage, but in an actual house. **(Cheryl Eddy)**

8 p.m. (Thurs.–Sat. through April 23), \$15
Regent House
2836 Regent, Berk.
www.crowdedfire.org

FRIDAY APRIL 9

MUSIC

Weekend

This Weekend does it better without the vampires. The local trio's post-punk cherry-picking makes me feel like an easy mark. Their "All-American"/"Youth Haunts" single is one of the bright spots of a very bright San Francisco scene, drawing heavily from the swoon school, but with the storming force of a punk mantra. The A-side is smoking, like Sonic Youth's "Schizophrenia" filtered through the early Slumberland bands and with a kiss of Cure — listen to it as many times as I did this past week, and you'll be wondering when these dudes blow up too. **(Max Goldberg)**

With Love of Diagrams and Fever Dream
9:30 p.m., \$7
Hemlock Tavern
1131 Polk, SF
(415) 923-0923

www.hemlocktavern.com

EVENT/FASHION

Discarded to Divine

Remember that episode of *Project Runway* when the contestants made clothes out of recycled car parts and waste? Well, this is kind of like that. The de Young Museum is teaming up with St. Vincent de Paul Society to show what happens when you give designers free range to take old garments, chop them up, and transform them into one-of-a-kind couture pieces and home furnishings. There will also be a lecture on fashion and sustainability as well as the chance to create your own jewelry using recycled materials. **(Brown)**

5:30 p.m., free
De Young Museum
50 Hagiwara Tea Garden Drive, SF
(415) 750-3600
www.discardedtodivine.org

FILM

Midnites for Maniacs: In-One-End-and-Out-the-Other Triple Feature

Props to Midnites for Maniacs programmer Jesse Hawthorne Ficks — a sometimes Guardian contributor — not just for his film choices, but for his thematic creativity. The latest entry in his series pimps portals, largely of the sinister type that tend to be pried open by Ouija boards and weird science.

First up is 1987's *The Gate*, which features the incredible combination of stop-motion demons, heavy metal lyrics, and a teenage Stephen Dorff. See Angelina Jolie and her first husband — yeah, that dude who came before Billy Bob, Brad, and her brother — conquer the interwebs in 1995's charmingly dated *Hackers*. The best is last, in the form of John Carpenter's oft-overlooked 1987 *Prince of Darkness*, an amalgam of familiar Carpenter motifs (Donald Pleasence! Apocalyptic themes!) and stuff (including a cylinder of liquid Satan) you won't see anywhere else. **(Eddy)**

7:30 p.m. (*The Gate*); 9:30 p.m. (*Hackers*);
11:45 p.m. (*Prince of Darkness*);
\$10 for all three films
Castro Theatre
429 Castro, SF
(415) 621-6120
www.castrotheatre.com

DANCE

San Francisco Ballet

Ballet and comedy are not easy bedfellows. Ballet stories tend toward the earnest and romantic with at best a comic relief character. But the most famous laugh-out-loud ballet, Jerome Robbins' *The Concert*, has kept audiences in stitches since 1956. In it, dancers throw themselves — sometimes literally — into madcap shenanigans as Chopin piano music is per-

formed on stage. This SF Ballet program also includes a world premiere by choreographer-in-residence Yuri Possokhov — who is close to putting his own stamp on what SFB dancers can do — and Christopher Wheeldon's 2004 *Rush*, which is classically structured but contemporary in the way it splatters and explodes symmetry and order. **(Rita Felciano)**

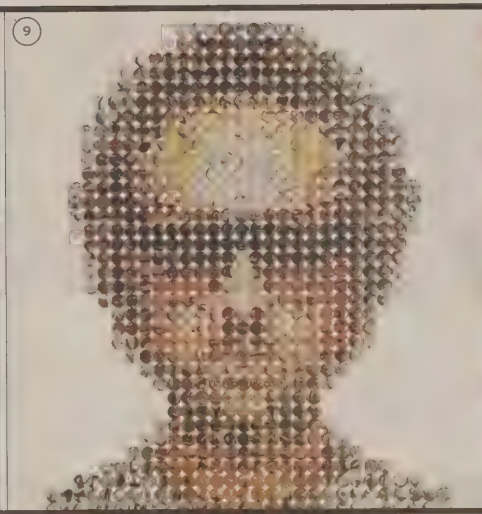
8 p.m. (through April 20), \$20–\$135
War Memorial Opera House
201 Van Ness, SF
(415) 865-2000
www.sfballet.org

MUSIC

Amon Amarth

As might be gleaned from their co-headlining status, Amon Amarth has taken Viking death metal to the big time. A number of popular music videos, full of choreographed hair-whipping, served as a potent introduction to this country's music-buying public, and the Swedish quintet has reaped the rewards. As 2008's *Twilight of the Thunder God* proved, success hasn't changed the music, which is as full of epic, tremolo-picked melodies and galloping double bass as ever. Audience members should look forward to neck-snapping tunes and copious toasts from singer Johann Hegg's belt-mounted drinking horn. **(Ben Richardson)**

A threesome this inviting and inciting is well worth skipping this morning's cartoons.



(1) Little Wolf Hellcats (see Sat/10); (2) *Back to the Future* (see Thurs/8); (3) *Weekend* (see Fri/9); (4) Terrence Blanchard (see Tues/13); (5) *Eatrip* (see Fri/9); (6) *Murder By Death* (see Thurs/8); (7) *We Are Wolves* (see Sat/10); (8) *Prince of Darkness* (see Fri/9); (9) Trevor Jackson (see Sat/10); (10) *The Lysistrata Project* (see Thurs/8).

WEEKEND PHOTO BY COLBY LARSON; TERRENCE BLANCHARD PHOTO BY DEREK BRIDGES

With Fear Factory, Eluveitie, Dirge Within
7 p.m., \$23
Regency Ballroom
1290 Sutter, SF
(800) 745-3000
www.theregencyballroom.com

FILM

Eatrip

When was the last time you had a really good conversation over a Big Mac? Or, more to the point, the last time you had one unaided by a gravity bong? Well-made meals lend themselves to finely crafted conversation — perhaps the care that's gone into the food on the table emits moment-causing aroma. This is a global phenomenon, if Yuri Nomura's documentary *Eatrip*, which makes its American debut at New People, is to be believed. In the film, Nomura takes us from a Tsukiji fish farm to a monk's temple and beyond, meal by meal, in search of what defines the Japanese relationship to food. What he learns is fascinating, particularly to *gaijin* who've never heard a tea ceremony master's thoughts on what we put into our stomachs. (Caitlin Donohue)

7 p.m. (through April 15), \$10
New People
1746 Post, SF
(415) 525-8600
www.newpeopleworld.com

SATURDAY APRIL 10

MUSIC/CLUB

Trevor Jackson

No club kid's library is complete without at least one copy (I have two, somehow) of Cynthia Rose's *Design After Dark: The Story of Dance Floor Style*, which surveys the graphics and flyers of the 1985-92 London nightlife scene. Prominently featured is graphic artist, DJ, and producer Trevor Jackson, who went on to create stunning visual brands for the likes of Chromeo, Soulwax, +8 Records, Junior Boys, and Output Recordings. An underground art star and in-demand remixer, he's given rocksters Gossip, Doves, and Franz Ferdinand more dance-floor appeal. (His '80s-reminiscent band Playgroup stormed the U.K. charts in the early 2000s.) Jackson brings his artistic flair and genre-muddling skills to the monthly too-far-gone No Way Back party, with local boys Conor and Solar warming up. (Marke B.)

10 p.m., \$10
222 Hyde
222 Hyde, SF
(415) 345-8222
www.222hyde.com

MUSIC

Little Wolf and the Hellcats
Singer and drummer Little Wolf

was born in Texas, where he was fed a Southern diet of Muddy Waters and Rufus Thomas. Bay Area blues veteran Ronnie Stewart told him he sounded like "the Wolf" many years ago. Little Wolf is praised for his command of the stage and for having the voice of a true bluesman. His debut CD *The Blues Got Soul* is getting play from radio stations domestic and abroad, and he's playing one of SF's best blues venues, so bring your dancing shoes. (Lilan Kane)

9 p.m., \$10,
Lou's Pier 47
300 Jefferson, SF
(415) 771-5687
www.louspier47.com

VISUAL ART

Charles Gute, John Slepian, and Stephanie Syjuco

Now that authenticity, originality, and creativity have been contested, contemporary art practice is retracing its canonical past and turning its leftover bread crumbs into new fixings. The mold of time allows these three (re)appropriation artists to reinvent the Duchampian wheel: Charles Gute corrects art history's grammar, John Slepian tests Modernism's paintings to subjectivity, and Stephanie Syjuco counterfeits yesterday's glorified art objects with today's politically-tainted fabrics. With old being the new new, the conceptual art practice of this

binary-smashing trinity demonstrates that novelty is only as deep as its context. A threesome this inviting and inciting is well worth skipping this morning's cartoons. (Spencer Young)

11 a.m. artist's talk, noon reception (through May 15), free
Catherine Clark Gallery
150 Minna, SF
(415) 399-1439
www.cclarkgallery.com

MUSIC

We Are Wolves

Canadians may be ahead of us on the whole free health care thing, but there's gotta be something in that colder climate that causes Montreal rockers We Are Wolves to continue pumping out dance-punk in 2010. The heyday of rhythmic rabble-rousing is long since past and the Quebecois trio seem to have missed the headline, as they forge ahead with solid dance jams in both French and English. Their 2009 album *Invisible Violence* doesn't see the band switching up the formula any time soon. Their staunch enthusiasm can be infectious even if you have no idea what vocalist Alexander Ortiz is talking about. (Galvin)

With Parlovr and Off-Campus
9 p.m., \$10
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

SUNDAY APRIL 11

EVENT

Sunday Streets II: the Great Highway

Sunday Streets is a beautiful thing. For some reason the city felt it necessary to close off a major street every few weeks so we pedestrians can enjoy the open road sans cars and trucks. And I'm not arguing. Not only can you run, skip, and play for blocks on end, you don't have to worry about drivers getting in your way and ruining all the fun. If you haven't attended Sunday Streets in the past, be prepared to stuff your mouth with food, work it off with some dancing, and maybe even partake in some yoga. For five glorious hours, the Great Highway stretch along with Golden Gate Park will be blocked off so you can enjoy ocean views from the beach and the cooling shade of trees in the park. (Brown)

10 a.m.—3 p.m., free
Great Highway and Lincoln, SF
www.sfbike.org
www.sundaystreetsf.com

TUESDAY APRIL 13

JAZZ

Terrence Blanchard Quintet
Terrence Blanchard is a quintessential musician: trumpeter

(respected as one of the best of our time), composer and arranger. Originally hailing from New Orleans, Blanchard has been active in raising awareness and support for the people since Hurricane Katrina. He scored Spike Lee's *When the Levees Broke* and his last album *A Tale of God's Will* was centered around the repercussions of the natural disaster. His latest record, *Choices*, explores free will and personal responsibility. (Kane)

8 p.m., \$18
Yoshi's SF
1330 Fillmore
(415) 655.5600
www.yoshis.com

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

"OUTRAGEOUSLY
Funny"
(San Francisco Chronicle)

"A tour de
FORCE"
(Examiner.com)

"Stunning"
(San Jose Mercury News)

"Wickedly
DARK"
(Variety)

VIGIL

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MORRIS PANYCH

Cast
**MARCO BARRICELL and
OLYMPIA DURAKIS**

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arts + culture

"Almost every artist I've asked has (made art for '100 Records')," says Sonny Smith, discussing his mammoth art and music project, which includes a custom jukebox. "You figure, 'Fantasy record cover for a fantasy band? I'm in.'"

ART BY KYLE FIELD AND CHRIS JOHANSON
COURTESY OF THE ARTISTS AND GALLERY 16



Dreams on 45

Sonny Smith brings you "100 Records"
— and the jukebox to play them

By Johnny Ray Huston
johnnyr@sfbg.com

MUSIC Sonny Smith is sitting at



a window table at the Latin with a cap on his head and a small glass of red wine and some 7-inch single

cover art by Stephanie Syjuco in front of him. I get a whiskey and sit down to talk about the matter at hand: art, music, mythologies, and "100 Records," the gargantuan yet in some ways quite local show of sounds and images he's putting together at Gallery 16. One man, 100 records — with help from dozens of artists, a number of musicians, a carpenter, and an electrician, Smith not only has created a number of 45s by fictional musicians and bands, he's built a jukebox to play them.

The due date for Smith's mammoth creation is a week away, and he's in the final stages of assembling it. "I've been strug-

gling to write down all the bios," he says, as we talk about some of his imaginary recording acts, which range from New Orleans drag queens to Utah nature lovers. "They're not Wikipedia-esque, but more like entries in a *Rolling Stone Encyclopedia [of Rock & Roll]*. At the beginning, I was swapping names and titles all the time — if a surf jam turned out to be a folk song, I could give it to another character. But now, with the last three [records], it has to be what it is."

What is it? An open-ended project, not solo and self-enclosed in the manner of the Magnetic Fields' 1998 *69 Love Songs*, where Stephin Merrit's formulaic writing reached its apex. Instead, Smith is allowing "100 Records" to form itself as he assembles it. "I've only brushed up against the edges of it all becoming interwoven," he explains over the post-work bar-room din. "It's almost as if I'd rather it not be — if you read the Harry Smith *Anthology [of American*

Folk Music], or a biography of a musician, it's enjoyable that there are so many loose ends."

The visual artists contributing to "100 Records" — including William T. Wiley, Alicia McCarthy, Harrell Fletcher, Paul Wackers, and Mingering Mike (who knows a thing or two about creating folk musical figures) — have responded to Smith's call for cover art in a variety of ways. "Alice Shaw was this character Carol Darger, and I was Jackie Feathers," Smith says, to give one country-tinted example. "Their biography is that they've gotten married and been divorced twice. We took photos together for cover art. And Jackie Feathers also has solo records with art by different artists."

When one thinks of Sonny Smith, band names don't come to mind, though his latest endeavor Sonny and the Sunsets plays wittily off of his current San Francisco neighborhood. For years, Smith has put his plain name forward rather than come up with musical monikers. "100 Records" changed all that. "What's weird is that I tried for years to come up with cool band names," he says. "I'd come up with one, and think, 'That's dumb.' I've never had a knack for it. But because [the acts in "100

Records" are] fictional, it was easy to come up with band names — the names came left and right. A lot of the names that came to me I'd be happy to use as real band names. In fact, I'm trying to get a couple of the bands to become real bands."

Indeed, one of the groups on "100 Records," the Loud Fast Fools, will soon make the transition from fiction to the reality of today with a gig at the Knockout. Smith's recording process for the project has been varied. He's taken instrumental passages from obscure '50s, '60s, and '80s songs, patched and lopped them with *Guitar Hero*, and put vocals on top. He's recorded solo. He also knocked out dozens of songs with a multi-instrumentalist group of largely San Francisco musicians, some of whom he refers to by last name: Stoltz, Dwyer.

"There are a couple of balls-out, crazy 'Louie Louie'-type numbers, and Spencer [Owen] played drums on those," Smith says, describing the sessions. "It was some of the best drumming I've ever played with. He had these bizarre beats and fills. I thought, 'This is so perfect — this is probably how a song like 'Louie Louie' happened.'"

CONTINUES ON PAGE 28 »

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Hey, kids! It's Panique time!

CULT DVD Alejandro Jodorowsky and Fernando Arrabal have overlapped their whole lives. The Chilean Jodorowsky and Spanish Arrabal arrived in Paris in the mid-1950s, eventually cofounding (with late, lesser remembered artist French artist Roland Topor) the Mouvement Panique — a post-surrealist group named after the god Pan and dedicated to “terror, humor, simultaneity.” The two initially focused on theatrical performance and have in subsequent decades created massive bodies of plays, poetry, novels, visual art (paintings for Arrabal, comic books for Jodorowsky), and more. Internationally, they’ve been most widely experienced as filmmakers of some notoriety whose sporadic work in that medium was busiest during the wide-open late 1960s and early ’70s.

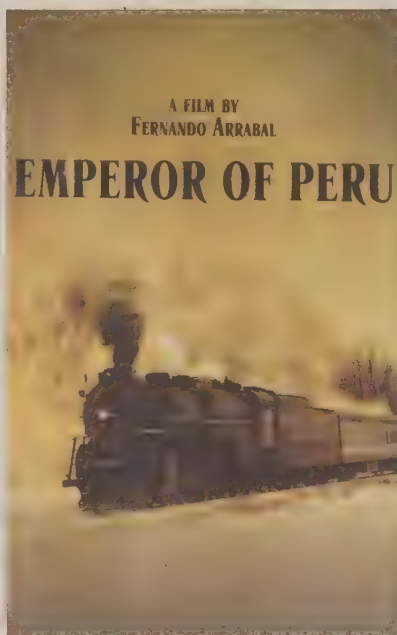
Jodorowsky, of course, rates high on any cineaste’s list of cult idols for the blood-soaked spaghetti western Christ parable *El Topo* (1970) and mystical-baroque colossus *The Holy Mountain* (1973), both recently freed from decades of legal trouble for legitimate DVD release. Arrabal’s films have been even harder to see and have fallen into comparative obscurity, partly because they’re less “fun” despite sharing much in the way of striking, shocking, and frequently blasphemous imagery.

In 2005 Cult Epics brought out a collection comprising his first three features: *Viva la muerte* (1970) and *The Guernica Tree* (1975), two violently grotesque fantasias about the Spanish Civil War whose dead included his own assassinated painter father, a loyal Republican; plus *I Will Walk Like a Crazy Horse* (1972), a no-less surreal yet strangely touching love story of sorts between an urban playboy on the run and the three-foot-tall male desert hermit.

Given their penchant for full-frontal nudity, antifascist politics, desecration of religious iconography, and other MPAA-unrateable themes, perhaps the weirdest overlap between the two most famous “Panique” insurrectionists is that each once strayed into the alien realm of family entertainment. (They no doubt seized this inapt moment as a respite from perpetual funding woes, which famously scuttled Jodorowsky’s ready-to-go *Dune* and his *El Topo* sequel.)

Unsurprisingly, the results did not send Disney into a market-dominance panic. In fact, Jodorowsky’s 1978 for-hire project *Tusk* was, at least until recently, one of the most infamously unseen movies ever made, a literally and figuratively elephantine India adventure deemed unwatchable for any audience. Check out the scruffy French-language dupe with Spanish subtitles on YouTube and see how far curiosity gets you.

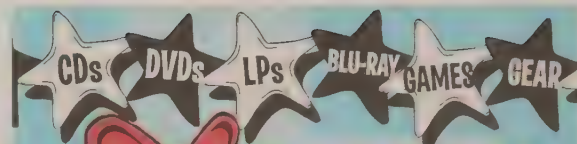
Arrabal’s kid flick wasn’t quite so fully bur-



ied, but it too has remained an obscure object of completist desire. Fortunately his second and final DVD collection from Cult Epics just arrived to fill that need. Nominally released in 1982, French-Canadian coproduction *The Emperor of Peru* stars Mickey Rooney — there goes the scenery in one big chew — as a wuvvable wheelchair-bound eccentric found living in the forest by three children on summer holiday. A former steam train engineer, he teaches them to run an abandoned locomotive so they can take their Cambodian-refugee friend back home to his parents. Never mind that there’s probably not much rail linking the South of France and Phnom Penh, let alone that in 1982 the Khmer Rouge remained very active.

How many children’s films would have dialogue like “Father’s in a concentration camp”? *Emperor’s* real raison d’être, in any case, is its myriad fantasy sequences, sprung from the childish imagination of Toby (Jonathan Starr). In his daydreams he’s a firefighter or astronaut whose heroic deeds are applauded by such bystanders as Napoleon Bonaparte. Amid the goofy, mostly innocuous proceedings are stray moments of unmistakable Arrabal — as when Rooney, in full *Arabian Nights* regalia, is surrounded at imperial court by dwarf attendants. (Arrabal has a thing for little people.)

The new collection also includes *Car Cemetery*, a 1983 New Wave “punk” pose fest with Gallic pop king Alain Bashung as a postapocalyptic rock star Christ (ouch indeed). Among other rarities are Arrabal’s delightful hour-long 1992 video *Farewell, Babylon!*, a collage of past works, impish narrative, and sampled New Yorkers including Spike Lee and Melvin Van Peebles. (Dennis Harvey)



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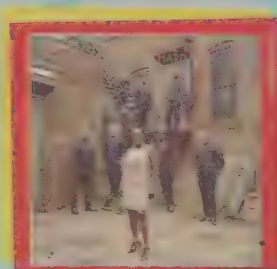
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Happy returns

ACT mounts Morris Panych's likeable *Vigil*

By Robert Avila
arts@sfbg.com



THEATER "I didn't know you were still alive" is an unflattering salute to a long-lost relative, especially one on her deathbed. But it's one of the nicer things

to come from estranged nephew Kemp (Marco Baricelli) as he arrives at the home of his, as it turns out, interminably terminal aunt Grace (Olympia Dukakis). In American Conservatory Theater's production of *Vigil*, the 1995 play from leading Canadian playwright-director Morris Panych (*The Overcoat*), a morbid yet gentle comedy of mismatched loners and reluctant roommates also marks, in its cast and playwright, a series of happy returns to the Geary stage.

After 30 years without contact of any kind, duty dictates that Kemp attend to his dying aunt as her sole surviving relative. In the decades since last seeing her, the once lonely child Kemp has become a 40ish misanthrope, without friends and with what he reports as a decidedly asexual bent (despite the promising homoeroticism of an upbringing spent in dresses supplied by a willful mother with a yen for daughters).

Grace, seeming at times rather spy for someone at death's door, also seems not to be able to speak, which Kemp no doubt considers a blessing. Utterly caught up in his own self to be seemingly incapable of the most basic tact, let alone empathy, Kemp reels off the details of the funeral he's planned, including a nifty notion about what to do with her ashes, while giving her brusque encouragement not to hang around on his account. Grace, for her part, takes these machinations and recommendations with slightly addled good nature, clearly not willing to look a gift horse in the mouth, no matter how large it might be.

Grounded in the verbal-gestural dialogue that Barricelli and Dukakis mount with such accomplished ease, the initial short scenes in *Vigil* have about them the gleefully sardonic urbanity of a New Yorker cartoon, bracketed by the "wonk wah" effect of a not-too-rapid blackout. But there's a built-in need to escalate such a dynamic for momentum's sake, and

the animated humor can occasionally skirt the Warner Bros. end of the spectrum, though not without a certain cheeky flair. At one point, Kemp, possessed by impatience and channeling Rube Goldberg and Jack Kevorkian in equal measure, wheels out a makeshift euthanizer — a coarse contraption composed of a few choice household items held in taut suspension by a scaffolding of two-by-fours, hinges and strings, with helpful options for the user involving electrocution or bludgeoning, as the mood might strike.



Kemp (Marco Barricelli) and Grace (Olympia Dukakis) ring in the new year in *Vigil*. | PHOTO BY KEVIN BERNE

Matching the mischievous tone precisely is scenic designer and longtime Panych collaborator Ken MacDonald's loft apartment, with its soiled half-papered industrial windows and ramshackle furnishings. The whole thing is tellingly askew, expansive yet intimate, gloomily dilapidated yet airy as a whimsical line drawing.

The situation and the witty half-mute dialogue sustain the first act well enough, but what comes in the second act should ideally take us somewhere unexpectedly further. Here *Vigil* only halfway succeeds, although the major plot twist is nicely managed by all. Much of the tone and comic strategy of the first act otherwise continue forward, at least until the final scenes. And while it's far from unpredictable that Kemp and Grace's fraught anti-aunt-relationship would resolve into something more meaningful and

healthy for both, Panych's route there can at moments feel forced, a bit too "written." Nevertheless, the actors movingly infuse a respectable measure of poignancy and, sure enough, grace to the play's final turn, which neatly turns grand topics and outsized characters toward something as truly miraculous as it is utterly commonplace, a quiet little understated metamorphosis.

Barricelli, artistic director of Shakespeare Santa Cruz, last strode the Geary in 2005 as an ACT core company member. Few actors then or now can so effortlessly fill that cavernous stage like he, and he characteristically proves as commanding as he is subtle. Esteemed costar Olympia Dukakis also has a long connection with ACT, including

another two-hander with Berricelli in 2002, *For the Pleasure of Seeing Her Again*, by French Canadian playwright Michel Tremblay. Dukakis' largely mute and wonderfully elastic performance as the bedridden, bemused but hopeful Grace holds the stage as fully as Berricelli's bounding Kemp with his onslaught of self-obsessed verbiage. There's a palpable generosity between the two actors that makes all the more enjoyable the darkly comic tentativeness between their characters. **98BC**

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Indie rockers can't dance? "We really love playing dance music," says Yukimi Nagano (second from left) of Little Dragon. "There's nothing as great as seeing people dance."

Keep the faith

Little Dragon escapes the R&B-according-to-hipsters pitfall

By Mosi Reeves
arts@sfbg.com

MUSIC My original topic for this article was how indie-rock artists exploit modern R&B and soul music for their nefarious gains.

I planned to center my rage at Village Voice "Pazz & Jop" doofuses who ignore future soul overachievers like Sa-Ra Creative Partners; random idiots who bop around to the likes of Trey Songz and T-Pain in ironic, condescending fashion; rock-crit gatekeepers like Pitchfork's Scott Plagenhoef, who claimed on ilovemusic.com that "I think your best bet is to turn music crit readers into R&B fans, not R&B fans into music crit readers," as if R&B fans (re: black people?) aren't smart enough to develop critical philosophy; recidivists who shill for mercury-laden masterpieces like Iggy Pop's *Funhouse* and Weezer's *Pinkerton* while shunning slickly produced wonders like Aretha Franklin's *Sparkle* and Mary J. Blige's *My Life*; and any dumbass who wails about how great Motown and Stax 45s are but stubbornly blocks them from the all-important Great Rock Albums canon, arguing that soul artists make classic singles, but not classic

albums (in other words, sit in the back of the bus).

The turning point for my paranoid hipster conspiracy would be Little Dragon, who will conveniently return to San Francisco on April 14 for a gig at the Independent. Hailing from Sweden, Little Dragon fuses neo-soul and R&B with the whimsicality of electronic pop. So, for several minutes, I asked lead singer Yukimi Nagano to pick apart Little Dragon's sound. It seemed silly in retrospect, and not just because Little Dragon already does that on its Web site. Nagano exudes a cool serenity that tames you like Pixar movies temper sugar-addled children and grownups. Focusing on her influences feels like analyzing the computers Pixar uses — worthwhile from a factual standpoint, but ultimately missing the point.

"My favorites were Faith Evans and Brandy, then also a lot of classics like Prince. I love Erykah Badu and a bunch of different stuff," Nagano said. She and her bandmates — Erik Bodin, Frederik Wallin, and Hakan Wirenstrand — write songs in the classic pop format, blending in "electronic sounds and electronic music because you can experiment so much with it. We have so many different influences, everything from South African house music to soul, R&B,

hip-hop and whatever. All the guys produce, and everyone has their own character in writing, so that also gives our albums a lift. It's not just one person making everything." Nagano's character, so to speak, "is that I try to be free in my writing. And people can hear the soul influences in my vocals, I guess."

Little Dragon's 2007 self-titled debut was full of slow-burning ballads that owed as much to modern R&B, with its singers' penchant for subdued melisma and jazzy inflections, as to the synthesized blue tones of 1980s New Wave. "No love left in here/No love in this room/No love in my soul left for you," she sang on "No Love," her dourness seeping through the downbeat track. A poetic writer, she used her bandmates' atmospheric melancholia to coin strangely elliptical lines: "Walking down the stairs, anonymous detached, on the corner I turn, I turn, I turn left." Not surprisingly, there is homage of sorts to Billie Holiday in "Stormy Weather," although the lyrics concern something else.

Last year's *Machine Dreams* also had lollygaggers wandering aimlessly about, but the music was fuller and more vibrant. Instead of ballads with sad little keyboard riffs, there were panoplies of sounds, from the percussion titters of "A New" to the dense yet airy washes of "Fortune." Much of the album is kookily uptempo, with clockwork rhythms reminiscent of Howard Jones and Thomas Dolby (in a good way). "Playing live [during the tour for the first album] made us want to pick up the tempo,"

Nagano said. "We really love playing dance music. There's nothing as great as seeing people dancing."

As Little Dragon pushes in a new direction, the R&B sounds that once inspired them drift into the past. The band is listening to different stuff now, like Depeche Mode, DJ Cleo, and Gui Buratto. "Obviously the first album was written a long time ago, and it's been a few years. Those songs were written even before 2007. They were already old for us then. Time has passed and you change."

Machine Dreams is a qualitative leap from the debut album, which Nagano dismisses as "demos" that the group's label, Peacefrog Records, released without their permission. (She was pleasantly surprised when audiences responded so well to it.) And if Little Dragon is better equipped to harness its current Kraftwerk obsession than the R&B passions of the past, then so be it. Regardless, the results don't sound like anything else.

"I love music so much, and the guys do as well," Nagano said. "You know how you get that kick from something you haven't heard, and get inspired? It's a great kick to have in your life. We want to find that as often as we can." That seems painfully obvious to me. **SFBG**

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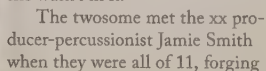
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Bright futures

Two promising new works-in-progress debut at CounterPULSE

By Rita Felciano
arts@sfbg.com

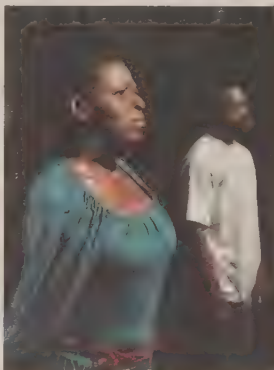


DANCE This past weekend, Kendra Kimbrough Barnes and José Navarrete with Violeta Luna — CounterPULSE's winter artists-in-residence — showed what artists can do, given time and space to work. Both tackled complex issues that extract high human costs. For Barnes it was imprisonment; for the Navarrete-Luna team, water. Both half-hour pieces will benefit from some refinement and rethinking.

Barnes calls her *Home Is That Way?* a work in progress, so one can hope it will return in a modified form. *Home* doesn't even attempt to untangle the morass surrounding the justice system, instead trying to shed light on the personal cost for prisoners and their families. Intimate yet far-reaching, *Home* has strong bones; they need to be fleshed out. Seen through Shelley Davis' chain-link fence, Barnes, Clairemonica Figueroa, Kayos Makaya, and Travis Rowland are four automaton prisoners who do their own version of walking the walk. When Figueroa puts a slight drag into her step, she fills it with the weight in her soul.

The often haunting *Home* reworks all-too-familiar images well. The dancers spread-eagle themselves against the wall, and you don't know whether there is guard behind them or whether they are trying to push the stones down. A lineup turns into a row boat with a futile dream of getting away. In a prison yard, the men work at bodybuilding, the women at connecting with each other. When *Home* attempts to recall a time of innocence, it runs into a common theatrical conundrum. It's almost impossible for adults to slip into the skin of children. So these games of pattycake, kick the ball, and hopscotch look imposed instead of embodied. The piece's un-credited writing, though undoubtedly heart-felt, also has a stiff earnestness to it that undercuts its emotional thrust. Davis' set, including what looks a place for dreaming, needs better lighting.

At the end of another work in



Home Is That Way? examines life behind bars.

progress, *New Rituals for a Desperate Era*, Navarrete invites the audience to fill out a petition to Congress to recognize water as a human right. He explains that he wants the audience to go away having done something hopeful. Audiences will also take something good with them if a piece is rounded off successfully. He and Luna might try to do that in addition to the political gesture. Luna is a performance artist from Mexico whose finely tuned theatrical skills complement Navarrete's more exuberant antics. Together they have created a wild ride that starts cosmically and ends in a carnivalesque phantasmagoria. Major credit has to go to long-time Bay Area designer Lauren Elder's stunning set and costumes, the key to which are that detritus of modern society: the plastic water bottle.

Rituals is divided into distinct episodes, with Luna taking the lead in evoking a holistic perspective of nature with slow-paced but tightly controlled images of birthing and growth through sacred practices. Navarrete is a motor-mouthed huckster of "agua mágica" — the product of multinational greed — that promises to heal everything from asthma to sexual dysfunction. He also beautifully segues into a transformation from an oil-slicked subhuman into a dying fish who dreams of clean water. The final image of the transformation of the gods takes too long, though it's worth the wait. **SFBG**

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Way out Middle East

Roxie film series honors Israel's Pride Month

By Dennis Harvey
arts@sfbg.com

FILM One frontier in which Israel remains politically left-forward is that of gay rights. Civil marriage, military service, foreign-partner naturalization, and job discrimination issues are all much more progressively legislated than in the U.S. — let alone the rest of the Middle East, where flogging, prison, or even execution punish homosexual “crimes.” Nonetheless, as in much of the world today, fundamentalist religious currents endanger progress already made and still being worked toward.

Three out of five films in the “Out in Israel” series at the Roxie deal with strife between gay and Orthodox religious communities. Copresented by San Francisco’s Jewish Film Festival, they’re all part of a larger lineup of April events assembled by the Israeli Consulate in honor of Israel’s Gay Pride Month.

The oldest feature here is from 1992, though it feels like 1972 — Amos Guttman’s 16mm-shot *Amazing Grace* has the technical simplicity and variably professional acting of early gay-themed movies from just about any nation, whatever their era. And like most such, it’s a downer in which everyone is depressed, isolated, and broke. Young Jonathan (Gal Hoyberger) is fed up, especially with his quarrelsome family and slutty ex-boyfriend, when he meets handsome new neighbor Thomas (Sharon Alexander). Unfortunately the New York City–returned older musician is more interested in using drugs than love to drown his HIV-positive self-pity.

Israel’s gay cinema pioneer, Guttman died of AIDS the following year at age 38 without achieving anything like the popular success that greeted Eytan Fox a decade later. Fox’s 2002 international breakthrough *Yossi and Jagger*, originally made for local TV, stars Ohad Knoller and Yehuda Levi as IDF officers stationed in a mountain bunker on the Lebanon border. They’re carrying on a giddy affair almost no one knows about till tragedy intervenes. But Avner Bernheimer’s astute screenplay is still only half done: the

rest of Fox’s finest effort to date finds closeted grief exacerbated by psychological theft and stinging injustice.

Moving from secular to religious conflict, the remaining “Out in Israel” features focus on clashes with those who view homosexuality’s mere existence as an affront to God. Nitzan Giladi’s documentary *Jerusalem Is Proud to Present* (2007) opens with Jewish, Muslim, and Christian clerics — united at last — condemning the city’s planned hosting of the 2006 International World Pride Parade as “nothing less than the attempted spiritual rape

ultra-Orthodox values in intimate dramatic terms. Haim Tabakman’s debut feature, 2009’s *Eyes Wide Open* (the only series program with a ticket charge; all others are free), watches trouble brew when a kosher butcher (Zohar Shtrauss) grows dangerously fond of the alluring new assistant Ezri (Ran Danker), whose reputation as a “curse to righteous men” precedes him. While borderline mannered in its minimalist dialogue and direction, the film packs a potent punch.

Contrastingly not at all interested in restraint is Avi Nesher’s *The Secrets* (2007), about two girls (Ania Bukstein, Michal Shtamler) discovering Sapphic love at a women’s seminary. They also embark on a secret program of ritual cleansings for a prison-released French murderess (Fanny Ardant, atypically hammy)



Ezri (Ran Danker) and Aaron (Zohar Shtrauss) realize their forbidden attraction in Haim Tabakman’s *Eyes Wide Open*.

of this holy city.” Violent rioting by Orthodox sects, death threats to gay leaders, and more attempts to shut down the event before it happens, succeeding somewhat yet also prompting righteous obstinacy from the LGBT community. One can laugh queasily at the grandmotherly type who claims HIV infection will jump 300 percent because those gays “just grab people” for their “orgies.” But you’ll want to sucker-punch the loudmouthed Brooklyn rabbi who flies in just to spew his smirking homophobia.

Two recent features illustrate the impasse between homosexuality and

dying of both cancer and heart disease. It’s too bad the series’ sole lesbian feature is so melodramatically over the top. Then again, it’s probably pretty tasteful by the standards of a director previously associated with schlock like 2000’s *Raw Nerve* (Mario Van Peebles meets Nicollette Sheridan!) and 2001’s *Tales from the Crypt Presents: Voodoo*. **SFBG**

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Brave new wave: Josh Cheon (left) of Dark Entries Records and the Nachtmusik party is the Bay's biggest proponent of rediscovered retro sounds. Dark wavers Brynna and Domini, right, pose at Club Shutter's "Masquerade of the Red Death" party.

JOSH CHEON PHOTO BY JON RIVERA; CLUB SHUTTER PHOTO BY SADIE MELLERIO



Original synth

A strange new wave of retro washes over Bay music and nightlife

By Marke B.
marke@sfbg.com

MUSIC "In a time when people are becoming more and more isolated every day by the Internet, alone at their computers and staring at the tiny, sad glowing screens in their cellular hands, it only makes sense to me that we are all feeling a slight sense of loneliness and (hopefully) the desire for connection with others ... Whereas 1980s groups responded to implicit cold, colorless alienation of the repressive regimes of Reagan-Thatcher-era politics and culture, today's groups I think express a similar frustration responding to what I call 'the culture of isolation.'"

That's Pieter Schoolwerth, founder of Wierd Records, a New York City label dedicated to releasing records by contemporary acts that eerily mimic the sounds of obscure electronic new wave, in a recent interview with Austrian music journal Skug. Oddly in the context of connection, he's talking about some of the most deliberately cold, enigmatic, bleak yet beguiling music ever produced — "lost" music inspired by goth, industrial, and synthpop giants like Throbbing Gristle, Joy Division, Bauhaus, the Cure, and Depeche Mode that came out roughly between 1979 and 1986 and is only being rediscovered now.

It's igniting fierce interest, with musicological fanatics digging ever deeper for angular gems and a slew of current bands channeling the sound. Made in decaying urban centers with analog synthesizers and drum machines by dozens of often untraceable musical mavericks — Ausgang Verboten, Esplendor Geometrico, Das Kabinette, Eleven Pond, Nine Circles, Zwischenfall, Gerry and the Holograms — these unearthed and unearthly tunes are beginning to seep into the Bay scene via a handful of excellent compilations, club nights, and musical visionaries. Can something be retro if hardly anyone heard it the first time? That's just one of the intriguing questions that springs to mind. Meanwhile, humans are dancing.

COLD CONNECTION, CHAIN REACTION

This bracingly unfamiliar music (or rather, slightly familiar — you *think* you're hearing some bizarre 1981 B-side by Soft Cell or Visage but it turns out to be a peculiar one-off from Columbus, Ohio) was usually grouped into three fuzzy genres that overlapped at many points, sharing among them a DIY spirit, a dystopian view of the future, an urge to map the melodramatic onto the automatic, erotic asstringency, and pretension without pretentiousness. Yes, much of it veers into "Sprockets" territory, but that's actually part of the appeal.

Dark wave was an umbrella term for goth rock, early industrial, and darker synthpop. It grafted lamentation and cavernous basslines over post-punk's angular angst and ice-box oddity, and was popularized by groups like Fad Gadget, Front 242, and Chris and Cosey and at clubs like London's seminal Batcave. Cold wave was the French version of dark wave that skewed toward more Pong-like synth figures, fizzling chords, studied malaise, and gnomic haiku. ("Business man/Yet you kill the boss/Computer programs/Shadows in the night," Lyonnaise duo Deux disaffectedly intone on 1983's unshakable "Game and Performance.") Synth wave, or minimal synth, was a kind of prickly disco: chromatic, sparsely produced, brooding and moody, yet often quite catchy and dance floor-oriented.

All three genres are now generally lumped together as "wave" (or sometimes "retrograde"), which can include a vast array of other period sounds, from John Zorn-like no-wave jazz explosions to Dead Can Dance spooky-tribal incantations. Basically, if it feels like you're listening to a late-night college radio program somewhere in the Midwest in 1984, one possibly called "Flash Frequencies" or "Shadow Talk," you've caught the uncanny wave gist. If you imagine yourself a fishnet-gloved extra in the movie *Liquid Sky* who pronounces "paradise" as "pah-rahd-eyes," then you definitely have.

But just because the sound aimed for frigidity doesn't mean it didn't build community. Wave acts may have been what some would call "unbranded," but they operated within close-knit networks: cassettes were passed hand-to-hand, recording studios were shared in warehouse-based artists' communes, fans around the world braved dangerous parts of town to attend wave-centric club nights. The music itself attempted to humanize the arctic pitch of analog synths by infusing it with longing, restlessness, ennui, and gloom.

Today, that naive sincerity, refreshing lack of self-conscious irony, and marketplace virginity translate into authenticity, appealing to retro aficionados who vomit a tad at goth's Hot Topicality, the macho posturing that torpedoed industrial, or the Polly Estherization of new wave. (Like techno, soul, and disco before it, new wave retro is finally purging itself of excess baggage and mainstream complications by going minimal and original.) Waveforms and forums attract a network of virtual seekers and posters who salivate at each discovery. Schoolwerth may be right about wave's cry against a culture of Internet isolation — and the turn toward analog is a specific rejection of the digital — but like an anxious clan gathered around a silicon-chip fire, its current fans watch anxiously online for freshly exhumed and re-chilled visions to appear. Then they go play them at clubs. Here is something old that seems truly new.

CONTINUES ON PAGE 36 »

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Wave music: DJ Pickle Surprise, left, feels the human-analog touch, and Luis Vasquez of the Soft Moon combines a graphic eye with an ear for the somber.

Synth CONT.

FOREVER EXHUMED, FOREVER ORANGE EYES

Wired Records' roster of disquieted simulators, including the almost paranormally attuned Xeno and Oaklander and Led er Est, has been gaining global club-play traction — something many of the original artists, who drifted off into other, often fascinatingly mundane lives, could only have hoped for. And wave affectations have garnered larger attention from the breakthrough of experimental synthpop band Cold Cave, which draws on the sound's pallid idiosyncrasies. ("Hear sounds about yesterday's pain today," the band's MySpace deadpans.)

Notable contemporary Bay Area wave acts include the excellently jerky Muscle Drum, founded by long-term wave-proponent Rob Spector of Bronze, fog-shrouded darkwave duo Sleeping Desires, cinematic dirgers After Dark, and exquisitely anguished quintet Veil Veil Vanish. The East Bay's Katabatik Sound System has been producing oozy experimental-industrial music and events for a while, and V. Val's Re/Search crew has been exhuming rare tunes forever. A particular favorite around the Guardian office lately is the Soft Moon, a melancholic, pitch-perfectly crepuscular project of punk veteran and graphic designer Luis Vasquez.

"Honestly, being associated with the wave phenomenon was a little surprising to me at first," Vasquez told me, balking, like many I talked to, at being associated with any kind of scene. "But I think I understand why. My instrumental formula is

similar because of the use of drum machines, synthesizers, rhythmic bass lines, and somber melodies. It could also just be the overall feeling my music has. I'm still not quite sure."

On the classic side of things, two just-released, high profile compilations — *The Minimal Wave Tapes* (Minimal Wave/Stones Throw) and Wierd-curated *Cold Waves and Minimal Electronics Volume 1* (Angular) — along with recent German comp *Genotypes* (Genetic Records) have made underground synth rarities more accessible to potential wavers.

"I was exposed to new wave at a young age via my older brother's small collection of cassettes," NYC's Veronica Vasicka of the Minimal Wave label wrote in an e-mail. "Later I'd sneak out of my parents' apartment at night to go dancing in the East Village. I really associate those teenage days of first discovering record shops and old VHS tapes of bands like Throbbing Gristle with the inspiration that led me to launch the Minimal Wave label."

Vasicka coined the term minimal wave to encompass her fascination with both cold wave and minimal synth sounds. Her long-running Sunday night East Village Radio show has served as a beacon for American synth fans, and the incredible response to her extensive Web site (www.minimal-wave.org) has established her as the point-person for the movement. She has her own theory about why the sound seems right:

"On one hand, I am surprised that minimal wave has been so easily welcomed in this day and age. But on the other, and when looking at things from an economic standpoint, there's

a distinct parallel between what was happening during the late 1970s and early '80s and now. The weak economy that led to the recession peak in 1983 is similar to what has been happening during the past several years. And it seems that cultural and artistic output tend to be affected by economic and social struggle. So perhaps this context has provided the openness necessary to embrace minimal, DIY synthesizer music."

PASSING FIRES, STRANGE DESIRES

I've just entered Sub Mission Gallery for underground queer punk party Sissy Fit. The energy is edgy. Clouds of smoke drift in from outside. Patrons in black sway on the dance floor and eye each other from the benches lining the bare walls. DJ Pickle Surprise, whose style ranges from hardcore blasts to camp classics, puts on a throbbing track by early '80s Marseille synthers Martin Dupont and I'm instantly transported back to my shadowy youth, spent skulking around the checkerboard dance floors of downtown Detroit clubs Bookie's, Todd's, and Liedernacht. I whip an imaginary cigarette holder to my pursed lips, checking to make sure my phantom pillbox hat is properly tilted. He follows that up with a selection of wave tracks old and new, including Störing, Oppenheimer Analysis, and 2VM, that transforms the joint into an electro-sepulchral time portal.

"I find I'm playing this sound more and more," Pickle Surprise, a.k.a. Joe Krebs, told me. He got into wave after attending one of the parties Wierd has been throwing in Brooklyn since 2003. "It can call up visions of lasers and line-

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Making wave: Gabriel, left, of dark wave duo *Ssleeping Desiress* and the members of *Veil Vanish*, right, channel the uncanny sound. | PHOTOS BY SADIE MELLERIO

dancing robots, but after getting to know it more, there's something less cold or android about it, more of a human touch. It's analog. There's something supernatural as well. Like *Videodrome*, where you're up in the middle of the night and get pulled into something on television. Something haunting that recalibrates you."

"Did the passions of the artists shape the way the technology was used, or did the technology shape the people using it? NERD!" DJ Nary Guman, a.k.a. Joe Polastri, teased over e-mail. Along with DJ Inquilab, a.k.a. Nihar Bhatt, he puts on the monthly wave-friendly Warm Leatherette. They started their own party early last year because they found their tastes didn't quite fit in anywhere. "Once I started digging I found out just how vast the field was," Bhatt added. "It's exciting to have something that can be danceable, experimental, popular, and punk at the same time."

Other San Francisco parties that have embraced the sound include the monthly Shutter (www.myspace.com/clubshutter) at Elbo Room, which packs in the kohled and the beautiful with hits from Sisters of Mercy and Fields of the Nephilim among rarer tracks. Local band Jonas Reinhardt's Synth City, every last Thursday of the month at the Attic (www.jonas-reinhardt.com) mixes a wave feel into atmospheric krautrock and new age rambles. And the Radioactivity happy hour at 222 Hyde (www.222hyde.com) celebrates "low-budget synths and Cold War dance parties."

LE DECADENCE ELECTRONIQUE
The party most faithful to the ret-

rograde spirit, however, is the energetically opaque Nachtmusik, put on by DJs Josh Cheon, Justin, and Omar. Chilly green lasers strobe live performers, wave-o-philes gather in corners to trade track knowledge, and open-minded dancers try out new-old moves to alien beats. (Surprisingly, this insular music sounds really good loud in a crowd.)

If anyone's the heart of the Bay wave scene, it's Cheon. One of our most important amateur musicologists, he was integral to the disco revival scene of the '00s, tracking down and conducting in-depth interviews with bathhouse-era survivors and then moving on to international wave. For him, the music summons youthful memories of dancing at NYC's the Bank to Clan of Xymox, Q Lazzarus, Cetu Javu, Wolfsheim, Beborn Beton, and VNV Nation. "From the first notes of Ministry's *With Sympathy* and Depeche Mode's *Speak and Spell*, I've been a sucker for synths," he told me, laughing.

In 2009, Cheon started Dark Entries Records (www.darkentries-records.com) to release some of his finds, including *Second Decay*, *Zwischenfall*, *Those Attractive Magnets*, and upstate New York's *Eleven Pond*, whose "Watching Trees" has become a wave anthem of sorts. (He found *Eleven Pond* through a comment one of the members posted on SF synth collector Goutroy's A Viable Commercial blog, goutroy.blogspot.com.) Staying true to the "DIY vinyl retrograde" spirit, Dark Entries releases come in hand-numbered batches of 500, and for the most part the digital rights are kept by the artists themselves. There are no CDs.

He shrugs off the possibility that there's little left to discover. "It's like gold mine after gold mine," Cheon told me. "There's just so much out there — even the artists themselves are surprised to be reminded of this time in their lives that they'd mostly forgotten. It's actually really touching when they find out there's an intense interest in what they did in their youth. They're just amazed."

Later this year he'll be releasing a Bay Area Retrograde (BART) compilation, highlighting our own historical wave purveyors. "What many people forget is San Francisco's rich synthpop and new wave history, with bands like Voice Farm, Tuxedomoon, the Units, and the Club Foot scene for starters. [Factrix, Minimal Man, and Los Microwaves are some others.] But that's just scratching the surface. I mean, who knows what great tracks are waiting to be heard? And what amazing stories behind them. SFBG

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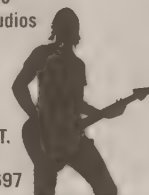
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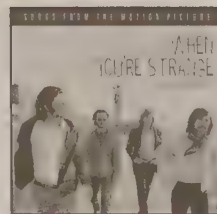


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WEDNESDAY 7

ROCK/BLUES/HIP-HOP

Boyn in the Bubble, Actors, Catholic Radio, DJ Duedeuse El Rio. 9pm, \$6.

Faith and the Muse, Jill Tracy, Tell Tale Heartbreakers, Sunshine Blind DNA Lounge. 9pm, \$15.

Gram Rabbit, Spindrift, Foxtail Somersault Red Devil Lounge. 8pm, \$8.

Adam Green, Dead Trees Café du Nord. 9:30pm, \$15.

Patty Griffin, Buddy Miller Fillmore. 8pm, \$35.

Moir Scar, Attic Ted, Slow Poisoner Hemlock Tavern. 9pm, \$5.

Moldover, Nonagon, Celeste Lear Hotel Utah. 8pm.

Curtis Salgado Biscuits and Blues. 8pm, \$18.
Sherwood, Seabird, Black Gold, Reece Rickshaw Stop. 7pm, \$15.

DANCE CLUBS

Afreka! Attic, 3336 24th St, SF; souljazz45@gmail.com. 10pm, free. Psychedelic beats from Brazil, Turkey, India, Africa, and across the globe with MAKossa.

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.

Hands Down! Bar on Church. 9pm, free. With DJs Claksarb, Mykill, and guests spinning indie, electro, house, and bangers.

Jam Wednesday Infusion Lounge. 10pm, free. DJ Slick Dee.

Machine Sloane, 1525 Mission, SF; (415) 621-7007. 10pm, free. Warm beats for happy feet with DJs Sergio, Conor, and André Lucero.

Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.

RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin international funk and get drunk.

THURSDAY 8

ROCK/BLUES/HIP-HOP

Growlers, Sandwiches Rickshaw Stop. 8pm, \$10.
Miles Kurosky, Pancho-san, Lia Rose Bottom of the Hill. 8:30pm, \$12.

Late Young, Jaws Knockout. 9:30pm, \$7.
Light This City, Comadre, Funeral Pyre, Early Graves Three Parkside. 9:30pm, \$12.

Montana 1948, DownDownDown, Beta State, Brooks Was Here Café du Nord. 8:30pm, \$10.

Murder By Death, Ha Ha Tonka, Linfinity Slim's. 9pm, \$16.

Ty Segall, Numerators, Bridez Hemlock Tavern. 9pm, \$6.

"Stevie Ray Vaughn Tribute with Alan Iglesias" Biscuits and Blues. 8pm, \$16.

White Buffalo, Joey Ryan Hotel Utah. 9pm, \$12.

JAZZ/NEW MUSIC

Graham Connah Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.

FOLK/WORLD/COUNTRY

Valerie Orth Band Revolution Café, 3248 22nd St.

SF; (415) 642-0474. 8:30pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-7. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.

CakeMIX SF Wish, 1539 Folsom, SF; www.wishsf.com. 10pm, free. DJ Carey Kopp spinning funk, soul, and hip hop.

Caribbean Connection Little Babab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip hop, boogie, and classic Jamaican riddims.

Good Foot Yoruba Dance Sessions Bacan! Som. 2925 16th St, SF; (415) 558-8521. 9pm, free. A James Brown tribute with resident DJs Haylow, A-Ron, and Prince Aries spinning R&B, Hip hop, funk, and soul.

Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.

Kissing Booth Make-Out Room. 9pm, free. DJs Jory, Commodore 69, and more spinning indie dance, disco, 80's, and electro.

Koko Puffs Koko Cocktails, 1050 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.

Motion Sickness Vertigo, 1160 Polk, SF; (415) 674-1278. 10pm, free. Genre-bending dance party with DJs Sneaky P, Public Frenemy, and D. Ro Cyclist.

Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.

Popsene 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.

Represent Icon Lounge. 10pm, \$5. With Resident DJ Ren the Vinyl Archaeologist and guest.

FRIDAY 9

ROCK/BLUES/HIP-HOP

Citizen Cope Fillmore. 8pm, \$25.

Fear Factory, Amon Amarth, Eluveitie, Dirge Within Regency Ballroom. 7pm, \$27.

Roy Gaines Biscuits and Blues. 8 and 10pm, \$22.

John n Jesse, Ziggy King and the Jokers Epicenter Café, 764 Harrison, SF; (415) 543-5436. 7pm.

Karl Denson's Tiny Universe, DJ Logic Independent. 9pm, \$25.

Love of Diagrams, Weekend, Fever Dream Hemlock Tavern. 9:30pm, \$17.

Miko Marks, Andre Thierry Slim's. 9pm, \$16.

Noodles, All Ages, Goida and the Gunz, El Nino Red Devil Lounge. 8pm, \$12.

Retribution Gospel Choir, Carta, Sarah June Hotel Utah. 9pm, \$10.

7 Walkers featuring Bill Kreutzmann and Papi Mali with George Porter Jr. Great American Music Hall. 9pm, \$25.

Rube Waddell, Sweet Bones, Cheetahs on the Moon, Unpopable Bottom of the Hill. 9:30pm, \$9.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.

Sounds of Blackness Yoshi's San Francisco. 8 and 10pm, \$24-34.

Thorny Brocky Red Poppy Art House. 8pm, \$10-15.

FOLK/WORLD/COUNTRY

Jackie Rago and the Venezuelan Music Project El Rio. 4pm, \$10-25 sliding scale. With DJ La Rumorosa.

Jonathan Shue Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.

"That Night in Rio" Café du Nord. 9pm, \$15. Samba party with Grupo Samba Rio and DJ Fausto

CONTINUES ON PAGE 40

AMNESIA

LIVE GYPSY JAZZ W/ GAUCHO

WED 7
8pm, FREE
MICHAEL ABRAHAM
JAZZ SESSION

THU 8
9pm, \$5
SF JAZZ HOTPLATE SERIES
Scott Amendola
Paysa Tribute to Dorette Coleman

FRI 9
7pm - 9pm, FREE
ROB REICH (piano) and
CRAIG VENTRESCO (guitar)
10pm, \$5
NIGHT VISION

SAT 10
9pm, \$7
THE BROTHERS COMOTOSE
(CD Release Party)
Sourgrass Greenmaster Farm Band

SUN 11
9pm, \$7
FRANCO NERO
Guerrilla Hi-Fi

MON 12
8:30pm, FREE
Free Bluegrass Mondays w/
TOSHIO HIRANO

TUE 13
7pm, FREE
Red Light Open Mic
9pm, FREE
The Jones' Show
Ocean Spray - A Cranberries Cover Band
Madame Anne Acoute
Stand up from Chris Thayer &

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Drink is BARELY Enough"

— Mark Twain

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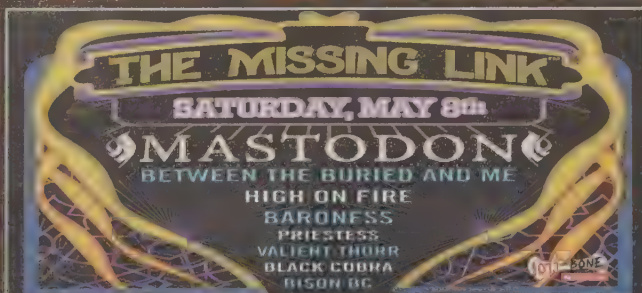
MOOOLS

FRIDAY, JULY 30TH

SUB
P.O.P



The AVETT Brothers
TRUTH & SALVAGE CO.
Saturday, April 17th
www.theavettbrothers.com



THE MISSING LINK
SATURDAY, MAY 8th
MASTODON
BETWEEN THE BURIED AND ME
HIGH ON FIRE
BARONESS
PRIESTESS
VALENT THORR
BLACK CODIA
BISON DC



DAMIAN MARLEY
DISTANT RELATIVES
MAY 25th

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ANOTHER PLANET ENTERTAINMENT

APRIL 15th

PRETTY LIGHTS

WITH GUEST
ELIOT LIPP

AT **MEZZANINE**

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SHOW
NEXT
WEEK!



BASSNECTAR
MEZZANINE SATURDAY, MAY 30th



CHARLOTTE GAINSBURG
SATURDAY, APRIL 17TH
PALACE OF FINE ARTS
With **Jogger AM**
NEXT WEEK
CHARLOTTE GAINSBURG
FILTAR



HENRY ROLLINS
JUNE 8th
FREQUENT FLYER TOUR
HERBST THEATRE
in San Francisco

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FRI/9 JAZZ/NEW MUSIC CONT>

Sousa.
Matt Turk Revolution Café, 3248 22nd St. SF; (415) 642-0474, 8:45pm, free.

DANCE CLUBS

Activat! Lookout, 3600 16th St. SF; (415) 431-0306, 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.
Bar on Church 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.
Blow Up Rickshaw Stop, 10pm, \$10. With rotating DJs.
Evil Breaks DNA Lounge, 9:30pm, \$20. Breaks with Fine Cut Bodies, Left/Right, Aaron Jae, and more.
Exhale, Fridays Project One Gallery, 251 Rhode

Island, SF; (415) 465-2129, 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788, 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.
Fo' Sho! Fridays Madrone Art Bar, 10pm, \$5. DJs Kung Fu Chris, Makossa, and Quicke Mart spin rare grooves, soul, funk, and hip-hop classics.
Gay Asian Paradise Club Eight, 1151 Folsom, SF; www.eightsf.com, 9pm, \$8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.
Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434, 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.
Gul Boratto Mighty, 10pm, \$15. With Nikola Baytala and more spinning techno.
Gymnasium Stud, 10pm, \$5. With DJs Violent Vickie and guests spinning electro, disco, rap, and 90s dance and featuring performers, gymnastics,

jump rope, drink specials, and more.
Hot Chocolate Milk, 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.
Look Out Weekend Bambuddha Lounge, 4pm, free. Drink specials, food menu and resident DJs White Girl Lust, Swayzee, Philie Ocean, and more.
M4M Fridays Underground SF, 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Menage a Birthday Party Rickshaw Stop, 9pm, \$10. Benefit for Northern California Youth Leadership Seminar with DJs spinning music celebrating famous threesomes (like TLC!).
Rockabilly Fridays Jay N Bee Club, 2736 20th St. SF; (415) 824-4190, 9pm, free. With DJs Rockin' Raul, Oakie Olan, Sergio Iglesias, and Tanoca "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.
Sensitive Thug Club Six, 9pm, \$7. With DJs Whooligan and J. Boogie spinning hip hop, soul, funk, dancehall, and breaks.
Strictly Video 111 Minna, 9pm, \$10. With VJs

Shortkut, Swift Rock, GoldenChyld, and Satva spinning rap, 80s, R&B, and Dancehall.
Treat Em Right Elbo Room, 10pm, \$5. Hip-hop, funk, and more with DJs Vinnie Esparza, B. Cause, and guest Joe Quixx.

SATURDAY 10

ROCK/BLUES/HIP-HOP

Exene Cervenk Rasputin Music, 67 Powell, SF; www.rasputinmusic.com, 4pm.
Citizen Cope Fillmore, 8pm, \$25.
"Fifth Annual Funk Out with R.O.C.K." Café du Nord, 9pm, \$15-25. With Stymlie and the Pimp Jones Luv Orchestra.
Grannies, Fast Takers, Blank Stares El Rio, 10pm, \$7.
Darl Denson's Tiny Universe, DJ Logic Independent, 9pm, \$25.

Kowloon Walled City, Hollow Mirrors, Across Tundras, Lost Machine Thee Parkside, 9pm, \$7.
McCabe and Mrs. Miller, Orange Peels, Ralph Carney's Serious Jass Project Hemlock Tavern, 9:30pm, \$7.
Society Dog, Hot Farm, Empiresium Thee Parkside, 3pm, free.
Tender Mercies, Naked Barbies, Yard Sale Hotel Utah, 9pm, \$8.
Tornado Rider, Stomacher, 3rd Rail, I the Mighty Great American Music Hall, 8pm, \$14.
Philip Walker Biscuits and Blues, 8pm, \$20.
We Are Wolves, Parlov, Off Campus Bottom of the Hill, 9pm, \$10.

JAZZ/NEW MUSIC

Audion 9 1616 Bush, SF; (415) 771-1616, 8:30pm, \$15.
Bobby McFerrin's VOCaBuLarieS Nob Hill Masonic Center, 1111 California, SF; www.sfjazz.

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AQUA TEEN HUNGER FORCE LIVE
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APRIL 25

BROKEN BELLS
MAY 21

COCOROSIE
JUNE 25

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MARCH 31

LARRY GRAHAM & GRAHAM CENTRAL STATION
SLAVE
DJ HARRY G
MAY 2

FIVE FOR FIGHTING
MAY 13

FEAR FACTORY
AMON AMARTH
ELUVERIE • ORANGE WITHIN
APRIL 9

SIA
BODY LANGUAGE
APRIL 14

BAD LIEUTENANT
(FEATURING MEMBERS OF
NEW ORDER & JOY DIVISION)
RUN RUN RUN
APRIL 18

AN EVENING WITH
PUBLIC IMAGE LIMITED (PIL)
APRIL 17

KILLFEST 2010
OVERKILL
VADER • GOD DETHRONED
WARBRINGER • EVILE • WIDE OF TYRANTS
APRIL 18

HIM
WE ARE THE FALLEN • BOMMIN • DRIVE A
APRIL 20

RECREATING THE GRATEFUL DEAD EXPERIENCE
DARK STAR ORCHESTRA
APRIL 23 & 24

AN INTIMATE EVENING WITH
KEITH EMERSON & GREG LAKE
PERFORMING THE MUSIC OF
EMERSON LAKE AND PALMER, KING CRIMSON
& THE NICE IN A RARE TWO MAN SHOW
APRIL 26

A DAY TO REMEMBER
AUGUST BURNS RED
SILVERSTEIN • ENTER SHIKARI • GO RADIO
APRIL 29

SHPONGLE
3DRK • HALLUCINOGEN
APRIL 30

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SAY ANYTHING
APRIL 5

PASSION PIT
MAYER HAWTHORNE
& THE COUNTY
BEAR HANDS
APRIL 15

ORBITAL
APRIL 16

CYPRESS HILL
4.20

LUPE FIASCO
B.o.B.
MAY 4

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this week! Wed, Thurs, April 7, 8
Ruben Blades' powerhouse Latin jazz ensemble
SEIS DEL SOLAR
featuring Oscar Hernandez,
Ralph Izarrry, Ruben Rodriguez,
Robert Franceschini, Robert Allende,
Dafnis Prieto

this weekend! Fri, Sat, Sun, April 9, 10, 11
3 Time Grammy Winners
SOUNDS OF BLACKNESS
Rare Small Club Appearance!

this weekend! Sat, April 10 (10:30pm)
Dan The Automator presents AUDIO ALCHEMY
featuring
MIX MASTER MIKE

next week! Mon, April 12
JAZZ MAFIA
presents A HERBIE HANCOCK Birthday Salute

Tues, Wed, Thurs, April 13, 14, 15
Back-to-Back Grammy Winner
TERENCE BLANCHARD
QUINTET

next week! Fri, April 16
MONTEREY JAZZ ALL-STARS
featuring Regina Carter, Kenny Barron,
Russell Malone & more!

Sat, Sun, April 17, 18
7 Time Grammy Winner & Academy Award Nominee
ANDRAÉ CROUCH

Mon, April 19
3rd Annual Global Health Benefit featuring
SARAH DUGAS, CHRISTIAN DUGAS,
JORDAN MCCONNELL (of the DUHKS)
All Proceeds To Benefit MEDSHARE

Tues, April 20
EDGARDO Y CANDELA
50th Birthday Celebration

New Family Matinee Time: 5pm Sundays! Kids just \$5

Wed, April 7 tonight!
MONICA PASQUAL & RENEE HARCOURT
(of Blame Sally)
Double CD Release Celebration

Double Player Thurs, April 8 tomorrow!
BILL FRISSELL
with MARC RIBOT, GREG LEISZ
and mystery guest from Nashville featuring
Tony Scheer & Kenny Wollesen

Fri, April 9 this weekend!
BILL FRISSELL'S
MUSIC FOR FILMS
featuring Tony Scheer & Kenny Wollesen

Sat, April 10 this weekend!
BILL FRISSELL QUINTET
plays the music of John Lennon
featuring Jenny Scheinman,
Greg Leisz, Tony Scheer & Kenny Wollesen

Sun, April 11 this weekend!
BILL FRISSELL
with Jason Moran & Kenny Wollesen

Tues, April 13 next week!
Former Berkeley High music teacher
CHARLES HAMILTON & BEYOND
CD Release

Wed, Thurs, April 14, 15
SUSANA BACA

Fri, Sat, Sun, April 16, 17, 18
OMAR SOSA
AFREECANOS QUINTET
featuring Senegalese vocalist Mola Sylla
and saxophonist Peter Apfelbaum

Mon, April 19
MARIAH PARKER
with Paul McCandless, Matthew Montfort
Kash Killion, Sameer Gupta

TEMPLE
UPCOMING EVENTS

JAY APR 09
TONY HUMPHRIES

THURSDAY APR 15
HEDONISM

JUNE 11 APR 11
ABSTRACT RUDE

APR 16
MARQUES WYATT

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org. 8pm, \$25-85.
Eric Kurtzrock Trio Ana Maudara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Ricardo Scales Top of the Mark. 9pm, \$15.
Sounds of Blackness Fuzzy's San Francisco. 8 and 10pm, \$34.
FOLK/WORLD/COUNTRY
Bryan Byrnes Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.
Derek Lassiter Red Pappy Art House. 8pm, \$15.

DANCE CLUBS

Audio Alchemy Yoshi's San Francisco. 10:30pm, \$15-25. With Mix Master Mike, DJ Shortkut, and Jazz Mafia All-Stars.
Bar on Church 9pm. Rotating DJs Foxsee, Joseph Lee, Zhaldee, Mark Andrus, and Nlxxx.
Blowoff Slim's. 10pm, \$15. With DJs Bob Mould and Rich Morel.
Boogie DNA Lounge. 9pm, \$6-12. DJ Earworm

headlines this mash-up party.
Cockblock Rickshaw Stop. 10pm, \$7. DJ Nuxx and guests spin at this queer-friendly dance party.
Dead After Dark Knockout. 6pm, free. With DJ Touchy Feely.
Electricity Knockout. 10pm, \$4. A decade of 80s with DJs Omar, Deadbeat, and Yule Be Sorry.
Frollic Stud. 9pm, \$3-7. DJs Dragn'Fly, NeonBunny, and Ikuma spin at this celebration of anthropomorphic costume and dance. Animal outfits encouraged.
HYP Club Eight. 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hiphop.
Mini Non-Stop Bhangra Rickshaw Stop. Noon-3pm, \$5-10. Family-friendly Bollywood dance party.
No Way Back 222 Hyde, 222 Hyde, SF; (415) 345-8222. 10pm, \$10. With DJs Trevor Jackson, Solar, and Conor.
Same Sex Salsa and Swing Magnet, 4122 18th

St. SF; (415) 305-8242. 7pm, free.
Social Club Lookout, 3600 16th St. SF; (415) 431-0306. 9pm. Shake your money maker with DJs Lee Decker and Luke Fry.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.
Spotlight Siberia, 314 11th St. SF; (415) 552-2100. 10pm. With DJs Slowpoke, Double Impact, and Moe1.
Tormenta Tropical Elbo Room. 10pm, \$5-10. Electro cumbia with Ghosts on Tape, Disco Shawn, Oratl, and more.

SUNDAY 11

ROCK/BLUES/HIP-HOP

"Battle of the Bands" DNA Lounge. 5:30pm, \$12. With Amalgama, Ten Days New, Wheels Have Eyes, and more.
Edie Sedgwick, Pozor, Leslie Q Hemlock Tavern.

9pm, \$6.
Ordströ, Tigon, Former Thieves, Benoit, Cauffield, Deadman, Versions Submission Art Space, 2183 Mission, SF; (415) 503-1425. 7pm, \$6.
P.K. 14, Carsick Cars, AV Okubo Bottom of the Hill. 9pm, \$10.
Michael Rose, R2D2, Reggae City Slim's. 9pm, \$30.
Serenä Ryder, Ryan Star Café du Nord. 8pm, \$12.
Slough Feg, Bible of the Devil, Orchid Tree Parkside. 8pm, \$10.

JAZZ/NEW MUSIC

Lua Hadar, Jason Martineau Bliss Bar, 4026 24th St. SF; (415) 826-6200. 4:30pm, \$10.
Noertker's Moxie Musicians Union Hall, 116 Ninth St. SF; www.noertker.com. 7:30pm, \$10.
Sounds of Blackness Yoshi's San Francisco. 2 and 7pm, \$5-34.
Tomasz Stanko Quintet Florence Gould Theatre,

Legion of Honor, 100 Legion of Honor Dr. SF; www.sffazz.org. 2pm, \$25-40.

FOLK/WORLD/COUNTRY

Country Casanovas Thee Parkside. 3pm, free.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with J Boogie and Vinnie Esparza.
Gloss Sundays Trigger, 2344 Market. SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers - sound system for lovers." Got that?
Jock! Lookout, 3600 16th St. SF; (415) 431-0306.

CONTINUES ON PAGE 42 >>

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WEDNESDAY APRIL 7
Revenge of the Nerds
 5:00-9:00pm | Must RSVP to enter!
 SFWeekly.com honors the best local online efforts, 35 categories. Open bar and free food, must RSVP at Melissa.Glass@SFWeekly.com by April 6

THURSDAY APRIL 8
Denia Dance Spring Gala
 6:00-9:00pm | \$10 advance, \$20 at the door
 Grid & Silver Cocktail Party. Guest performances by Rozsile Polido, Damon Mahoney, Felice Ana Denia. Tickets available at brownpapertickets.com

FRIDAY APRIL 9
Shownuff Happy Hour
 5pm-9pm
 Friday night live music series, free and open to the public. This week: 7 Come 11 (Hammond Organ Jazz Trio)

Strictly Video
 9:00-2:00am | \$10, \$5 before 11pm
 Presented by Kleeme & Sagatiba with VJ's Shortkut, Swift Rock, Goldenchylid, and Sativa. RSVP at sanfrancistogmail.com

SATURDAY MARCH 10
We love the 90s!
 9:00-2:00am | \$10, \$5 before 11pm
 All 90s, all awesome dance party!
 DJ Ma-Lwun, Simlak Chyld, DJ King Most

MONDAY APRIL 11
EAT
 5:00-10:30pm
 EAT is a dining experience that is a cross between dinner, happy hour, and a night club. For more info, go to eatat11minna.blogspot.com

TUESDAY APRIL 13
 Dr. Skeichy presents a
 Burlesque Tribute to David Bowie
 7:00-10:00pm | \$10, \$7 for students
 For more info, go to www.drsketchyssi.com

WED 4/7 8PM \$7
PENNY ARCADE w/ HOST RAUL SANCHEZ
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 MOONLIGHT BAND • THE LOTUS MOONS

THU 4/8 7PM \$12.00 • \$20.00
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 BETH LISICK AND BEN MCCOY!

10PM NO COVER!
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FRI 4/9 7:30PM 000R \$7
LITTLE FUZZY REUNION SHOW!
 W/ SPECIAL GUESTS: THE ANGSTROMS

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 W/ DJ'S TOM THUMP, DAMON BELL & CENTIPEDE
 RARE GROOVE/FUNK/SOUL/HIP-HOP & MORE!

SAT 4/10 7PM \$5-\$10
WRITERS WITH DRINKS
 FEATURING: DIA Z, EHNRHARDT, LA CHICA
 BOOM, MICHELLE GAGNON, TESSIE CHUA,
 DAN LICHTENBERG AND DIANE LEFER!

10PM \$5
EL SUPERRITMO!
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 ROGER MAS Y EL KOOL KYLE
 CUMBIA, DANCEHALL, SALSA, HIP-HOP

SUN 4/11 8PM \$7
THE WESTERN FAMILY ORCHESTRA
 W/ GUESTS KELLEY STOLTZ & SARAH BETHE NELSON

MON 4/12 7PM \$10
THE MONTHLY RUMPUS
 W/ AUTHORS MAC MCCLELLAND, RANDALL
 MANN, SUSAN STEINBERG, & BROKE-ASS STUART!
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10PM NO COVER!
HOME TOWN HI-FI
 70S AND EARLY 80S REGGAE, ROCK STEADY,
 ROOTS AND RUB-A-DUB STYLES.

TUE 4/13 7PM NO COVER!
HEARTBREAKS & HANGOVERS
 W/ DJ NEIGHBORLY NICK AND FRIENDS

9:30PM NO COVER!
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Bottom of the Hill

info line: (415) 621-4455

THU APR 8 8-12
MILES KUROSKY
 of BEULAH
PANCHO-SAN
 LIA ROSE (BUILT FOR THE SEA)

FRI APR 9 9-11
RUBE WADDELL
 THE SWEET BONES
 CNEETHANS ON THE MOON
 UNPOPOABLE
 featuring RALPH CARNY

SAT APR 10 8-10
WE ARE WOLVES
 PARLOVR
 OFF CAMPUS

SUN APR 11 0000-0300
THE CHINESE INVASION TOUR 2010
P.K. 14
CARSICK CARS
AV OKUBO

MON APR 12 8-10
THE RUBY SUNS
TORO Y MOI
DREAMDATE

TUE APR 13 0000-0300
BENEFIT FOR THE HAITIAN RELIEF
 by Sustainable Organic Integrated Livelihoods

WED APR 14 7-15
ASH REITER
 Y LA BAMBA • BELLY OF THE WHALE

THU APR 15 7-15
THE SOFT PACK
 MALE BONDING • NOZZZ

FRI APR 16 7-15
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3pm, \$2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Lonely Teardrops Rock n' Roll Night Knockout. 9pm, \$4. With DJs dX the Funky Granpaw and Sergio Iglesias.
Lowbrow Sunday Delirium. 1pm, free. DJ Roost Uno and guests spinning club hip hop, indie, and top 40s.
Movement Temple. 9pm, \$15. A benefit for CommuniTree and after party for the Green Festival featuring a live performance by Abstract Rude with DJ Drez, and DJs Ana Sia, David Satori, Alma the Dreamer, Sake One, and Abbi.
Religion Bar on Church. 3pm. With DJ Nikita.
Slag AsiaSF. 6pm, \$5. Gay bachelor parties are

the target demo of this weekly erotic tea dance.

MONDAY 12

ROCK/BLUES/HIP-HOP

Buxter Hoot'n, Mark Matos and Os Beaches, Nick Jaina Elbo Room. 8:30pm, \$5.
MGMT Fillmore. 7pm, \$30.
Ruby Suns, **Toro y Moi**, **Dreamdate** Bottom of the Hill. 9pm, \$10.

DANCE CLUBS

Bacano! Som., 2925 16th St. SF. (415) 558-8521. 9pm, free. With resident DJs El Kool Kyle and Santero spinning Latin music.
Black Gold Koko Cakalakis, 1060 Geary, SF. (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Decay, Joe Radio, and Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl. SF. www.inhouse.talent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.
Spill Sessions Tunnel Top. 10pm, free. DJs MAKOssa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 13

ROCK/BLUES/HIP-HOP

Taina Asily y la Banda Rebelde, Lila Rose, Genie Café du Nord. 9:30pm, \$10.
Blue Scholars, Bambu Slim's. 9pm, \$13.
Fat Tuesday Band Biscuits and Blues. 8pm, \$15.
Jen Grady, Kevin Florence, Ploughman Club Waziema, 543 Divisadero, SF. (415) 346-6641. 8pm, free.
Jel, Serengeti, Odd Nosdam Bottom of the Hill. 9pm, \$20. Benefit for Haitian relief by Sustainable Organic Integrated Livelihoods (SOIL).
Little Dragon, **VV Brown**, **Hottub** Independent. 9pm, \$20.
MGMT Fillmore. 7pm, \$30.
Neighbors, **Lazer Zepplin**, **Ghost to Falco** Hemlock Tavern. 9pm, \$6.
Robot Bombshelter, **Marrow**, **Girls N Boomboxes** Elbo Room. 9pm.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. With DJ What's His Fuck and DJ Crystal Meth.
Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
La Escuela Pisco Lounge, 1817 Market, SF. (415) 874-9951. 7pm, free. DJ Juan Data spinning gay-friendly, Latino sing-alongs but no salsa or reggaeton.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Share the Love Trigger, 2344 Market, SF. (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house.
Womizer Bar on Church. 9pm. With DJ Nuxx.

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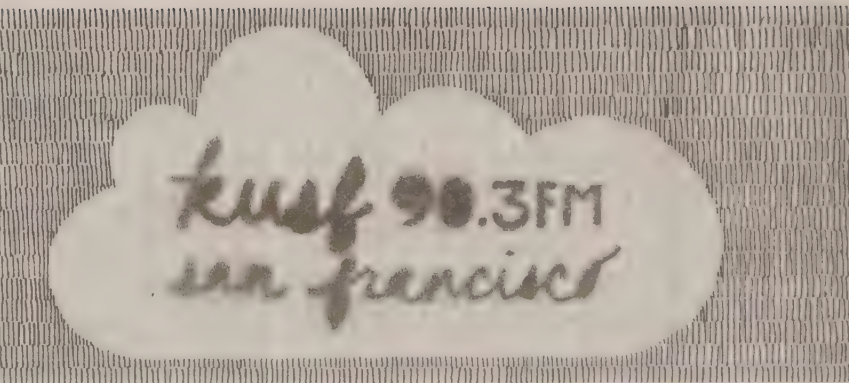
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Mike (Jason Hite) and Will (Ryder Bach) fall in love against a backdrop of Matthew Sweet songs in *Girlfriend*, Berkeley Rep's new musical. | PHOTO COURTESY OF KEVINBERNE.COM

I didn't think I'd find you perfect in so many ways.

Girlfriend

BOOKED BY TODD ALMOND
MUSIC AND LYRICS BY MATTHEW SWEET
DIRECTED BY LES WATERS

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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

"DIVAFEST" Exit Theatre, 156 Eddy; 673-3847. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

BAY AREA

Girlfriend Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949. www.berkeleyrep.org, \$27-71. Previews Fri/9-Sat/10 and Tues/13, 8pm; Sun/11, 7pm. Opens April 14, 8pm. Runs Wed, 7pm; Thurs-Sat and Tues, 2pm (also Sat, 2pm); Sun, 2 and 7pm. Through May 9. Berkeley Rep presents a new musical written around Matthew Sweet's love songs.

A History of Human Stupidity LaVal's Subterranean Theatre, 1834 Euclid, Berk; (510) 499-0356, www.randt.org, \$16-20. Previews Thurs/8, 7:30pm. Opens Fri/9, 8pm. Runs Thurs-Sat, 8pm; Sun, 7pm. Through April 25. Rough and Tumble performs Andy Baylites' intellectual vaudeville, an examination of stupidity.

The Lysistrata Project Regent House, 2836 Regent, Berk; www.crowdfire.org, \$10-15. Opens Thurs/8, 8pm. Runs Thurs-Sat, 8pm. Through April 23. Crowded Fire presents Elana McKernan's Aristophanes-inspired tale as part of its Matchbox Production development program for new works.

To Kill a Mockingbird Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 463-1960, www.theatreworks.org, \$27-62. Previews Wed/7-Fri/9, 8pm. Opens Sat/10, 8pm. Runs Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through May 9. TheatreWorks performs Christopher Sergel's adaptation of Harper Lee's literary masterpiece.

ONGOING

...And Jesus Moonwalks the Mississippi Cutting Ball Theater, 277 Taylor; 1-800-838-3006, www.cuttingball.com, \$15-30. Thurs-Sat, 8pm; Sun, 5pm. Through April 25. In this inspired poetical-historical counter-narrative from Bay Area playwright Marcus Gardley, Greek mythology, African American folklore, personal family history, and Christian theology are all drawn irresistibly along in a great sweep of wild and incisive humor, passion, pathos and rousing gospel music as buoyant and wide as the Mississippi — or rather Miss Sippi (the impressive Nicole C. Julien), personification of the mighty and flighty river. The Cutting Ball Playwrights Foundation coproduction, lovingly directed by Amy Mueller, sports exquisite design touches from Cutting Ball regulars like

Michael Locher, whose gorgeous plank-wood set serves as the ideal platform for a work both magnificently simple and eloquently evocative. (Avila)

Baby: A Musical Off-Market Theatres, 965 Mission; 1-800-838-3006, www.rolltheatre.com, \$20-32. Thurs-Sat, 8pm; Sun, 2pm. Through April 18. Ray of Light Theatre performs a comedy about pregnancy.

Den of Thieves SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org, \$40. Tues, 7pm; Wed-Sat, 8pm (also Sat, 3pm).

Through April 17. Stephen Adly Guirgis has been good to SF Playhouse. The company already scored big with two of the New Yorker's gritty, dark and sharply funny plays, *Our Lady of 121st Street* and *Jesus Hopped the 'A' Train*. Director Susi Damilano continues the streak with SF Playhouse's latest, the less heavy but very funny *Den of Thieves*, about an unlikely foursome of inept bandits caught trying to heist a Mafia boss's safe under a discotheque in Queens — a simple tale that gives plenty of scope to Guirgis's muscular way with dialogue and the clash of characters. It's a meaty comedy, and the exceptional cast sells the conceit so beautifully they make it a crime to miss. (Avila)

Desperate Affection Royce Gallery, 2901 Mariposa; www.expressionproductions.com, \$28. Thurs/8-Sat/10, 8pm. Expression Productions presents a dark comedy by Bruce Graham.

The Diary of Anne Frank Next Stage, 1620 Gough; 1-800-838-3006, www.custommade.org, \$10-28. Thurs-Sat, 8pm; Sun, 7pm. Through May 1. Custom made performs Wendy Kesselman's modern take on the classic.

Eat, Pray, Laugh! Off-Market Theatres, 965 Mission; www.brownpapertickets.com, \$20. Wed, 8pm. Through April 28. Off-Market Theatres presents stand up comic and solo artist Alicia Dattner in her award-winning solo show.

An Enemy of the People Eureka Valley Recreation Center Auditorium, 100 Collingwood; <http://sfact.wordpress.com>. Free. Fri/9-Sat/10, 7:30pm; Sun/11, 3pm. San Francisco Free Civic Theatre performs Henrik Ibsen's drama.

Frau Bachfeigensicht's Spectacle of Perfection Stage Werx Theatre, 533 Sutter; 1-800-838-3006, www.circusfinelli.com, \$15-20. Fri-Sun, 8pm. Through April 25. San Francisco's all-women clown troupe, Circus Finelli, performs their comedy show inspired by European circus acts and American vaudeville.

Lady, Be Good! Eureka Theatre, 215 Jackson; 255-8207, www.42ndstreetmoon.org, \$8-44. Wed, 7pm; Thurs-Fri, 8pm; Sat, 6pm (also Sat/10, 1pm); Sun, 3pm. Through April 18. 42nd Street Moon presents George and Ira Gershwin's mad-cap tale of a brother-sister vaudeville team in the 1920s.

Legs and All Climate Theater, 285 Ninth St; 346-1411, \$15-20. Thurs/8-Sat/10, 8pm (also Sat/10, 3pm). After last year's SF Fringe run and fresh from a roundly lauded New York appearance, San Francisco-based physical comedienne Summer Shapiro brings her cheeky-fresh show back to the Climate Theater. Since last appearing in workshop form

at the Climate, a solo piece has bloomed into a pas de deux between Shapiro and Brooklyn-based performer and co-creator Peter Musante (Blue Man Group, New York), becoming a sassy and shrewd physical-comic deconstruction of romance by two hapless, winsome characters — an eat-drink-man-woman-pie sort of thing.

The show's series of short vignettes hits all the right notes in its playful skewering of love's half-bemused pleasures and general panic. I wept copiously at the precision here, but most people will likely laugh and reach out for their loved ones, or at least warmly squeeze the knee of the patron seated next to them. Deft physical comedy to an eclectic and bouncy soundscape (from Musante and Jeremy Shapiro, and including an original score by local composer-musician Brandi Brandes) substitute quite nicely for the usual he-she dialogue, though there's a brief, absurdist version of that too. Just shy of an hour in length, psycho-romantic *Legs* offers a swift all-ages kick in the funny groin. (Avila)

Loveland The Marsh, 1074 Valencia; 826-5750, www.themmarsh.org, \$15-50. Sat, 8:30pm; Sun, 7pm. Through April 25. Starting May 8, runs Sat, 5pm and Sun, 2pm at the Marsh Berkeley, 2120 Alston, Berk. Through June 13. Los Angeles-based writer-performer Ann Randolph returns to the Marsh with a new solo play partly developed during last year's Marsh run of her memorable *Squeeze Box*. Randolph plays loner Frannie Potts, a ram-bunctious, cranky, and libidinous individual of decidedly odd men, who is flying back home to Ohio after the death of her beloved mother. The flight is occasion for Frannie's own flights of memory, exotic behavior in the aisle, and unabashed advances toward the flight deck brought on by the seductively confident strains of the captain's commentary. The singular personality and mother-daughter relationship that unfurls along the way is riotously demented and brilliantly humane. (Avila)

Macho Bravado Thick House, 1695 18th St; <http://machobravado.eventbee.com>, \$15-25. Thurs-Sat, 8pm; Sun, 5pm. Through April 24. Asian American Theater Company performs Alex Park's drama about a Korean-American soldier dealing with life on the home front after fighting in the Middle East.

Othello African American Art and Culture Complex, 762 Fulton; 1-800-838-3006, [www.african-americantheater.com](http://african-americantheater.com), \$20-30. Wed-Thurs, 10am (school matinees); Sat, 8pm; Sun, 3pm. Through April 18. African-American Shakespeare Company closes its 15th season with this adaptation of Shakespeare's play, set during a modern-day military tribunal in Iraq.

Pearls Over Shanghai Hypnodrome, 575 Tenth St.; 1-800-838-3006, www.thrilleddlers.com, \$30-69. Fri-Sat, 8pm; starting July 10, runs Sat, 8pm and Sun, 7pm. Extended through August 1. Thrilleddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza. **The Real Americans** The Marsh, 1062 Valencia; 826-5750, www.themmarsh.org, \$18-50. Wed-Fri, 8pm (April 16, show at 2pm; starting April 24, no Fri shows except May 28); Sat, 8pm; Sun, 3pm. Through May 30. The Marsh presents the world premiere of Dan Hoyle's new solo show.

Scalpell Brava Theater Center, 2791 24th St; 647-2822, www.brava.org, \$20-35. Thurs-Sat, 10:40, 8pm; Sun/11, 3pm. Through April 17. Writer-director D'arcy Drollinger's world premiere is a comedy-rock thriller that satirizes the pursuit of plastic-surgery perfection.

Shopping! The Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com, \$27-29. Fri-Sat, 8pm. Ongoing. The musical is now in its fifth year at Shelton Theater.

Suddenly Last Summer Actors Theatre, 855 Bush; 345-1287, www.actorstheatre.org, \$15-35. Thurs/8-Sat/10, 8pm. Actors Theatre presents one of Tennessee Williams' finest and most famous plays.

Vigil American Conservatory Theater, 415 Geary St; 769-2228, www.act.org, \$10-82. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm (also Sun/11, 7pm). Through April 18. Olympia Dukakis and Marco Barricelli star in Morris Panych's comedy about a self-involved bachelor and his dying aunt.

What Mama Said About Down There Our Little Theater, 287 Ellis; 820-3250, www.theatre-bayarea.org, \$15-25. Thurs-Sun, 8pm. Through July 30. Writer-performer-activist Sia Amma presents this largely political, a bit clinical, inherently sexual, and utterly unforgettable performance piece. **SBFG**



Be one of the first to see the compelling and authentic images about people and places in the Bay Area at the release party for Moholy Grounds' new photography magazine on Thurs/8 at the Blue Six Acoustic Room.

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 7

California Nights California Historical Society Museum, 678 Mission, SF; (415) 357-1848. 6pm. Free. Connect, learn, and discuss the future of the Golden State at this open house in conjunction with the current exhibition, *Think California*, a collection of artwork, artifacts, and ephemera that represent different parts of California's history.

Castro Farmers' Market Noe between Market and Beaver, SF; for a list of farmers' markets in the area, visit pcfma.com. 4-8pm, free. Attend the seasonal opening of the Castro Farmers' Market and enjoy fresh fruits and vegetables, live music, a blessing by the Sisters of Perpetual Indulgence, and more.

Women's International Film Festival Various Bay Area locations, visit <http://www.sfwf.com/> for more information. Wed. - Sun., ticket prices vary. Choose from a diverse selection of films made by female filmmakers from around the world, featuring work by local and international women in all areas of film, in short and feature productions.

THURSDAY 8

1369 Lights Blue Six Acoustic Room, 3043 24th St., SF; www.moholyground.org. 7pm, \$5. Be among the first to get a copy of the new Moholy Ground Magazine, the New Photography Journal. Meet Moholy Ground staff and featured artists and enjoy cocktails and music from DJ BoomBastic spinning soul, motown, and funk. The Moholy Ground Project publishes nonprofit art journals and books and provides low cost promotions and marketing to art organizations and individuals involved in the art community.

BAY AREA

Freedom Dreams @ 17th, 510, 17th St., Oak.; (415) 777-5500. 7pm, \$5-\$20 sliding scale. Attend the launch party for Community United Against Violence's (CUAV) Safetyfest, a festival celebration safe ways for queer and trans people in the Bay Area to strut their stuff. Proceeds to benefit CUAV's programs supporting LGBTQ survivors of hate and domestic violence.

Three Ring Bongo Rhythmix Cultural Works, 2513 Blanding, Alameda; (510) 865-5060. 7:30pm; \$20, including one drink. Play ten knockout rounds of Bingo while enjoying

performance art spectacles complete with live entertainment, tumbling numbers, cash prizes, the Yay Girls, Lucky Lucy, and emcee Mr. Entertainment.

FRIDAY 9

BAY AREA

"What I Learned at Straight Camp" UC Berkeley Campus, room 2050 VLSB, Dwinelle Hall, off Bancroft and Telegraph, Berk.; athletes.meetup.com. 7pm, free. Hear about Ted Cox's undercover stint in gay-to-straight therapy programs at this presentation including music, videos, and a live demonstration. Cox is a goddess writer from Sacramento.

SATURDAY 10

Cesar E. Chavez Parade and Festival Parade starts at 19th St. and Guerrero; 24th Street Fair, 24th St. between Treat and Bryant, SF; (415) 621-2665. Noon parade, 1pm street fair; free. People of all races and creeds are encouraged to participate in honoring the life and work of civil rights and labor leader Cesar E. Chavez at this parade and festival featuring live music, ethnic dance, entertainment, food vendors, and more.

BAY AREA

Yuri's Night Bay Area NASA Ames Research Center, Hangar 211, Moffett Field, Mountain View; ybna.org. Noon - Midnight, \$49.50. Join other space enthusiasts to interact with exhibits from a wide range of groups including Google Earth, Zero Gravity Arts Consortium, Loco Bloco, the Astronomical Society of the Pacific, and more and catch the huge line up of musical acts to be performing on two stages including N.E.R.D., the Black Keys, Les Claypool, Common, and more.

SUNDAY 11

Reinventing Porcelain San Francisco Airport Commission Aviation Library and Louis A. Turpen Aviation Museum, Departures Level, International Terminal, San Francisco International Airport, SF; (650) 821-6700. 1:30pm, free. Attend this lecture with Malcolm D. Gutter, professor at Foothill College and UC Berkeley Extension, about the development of Meissen, Europe's oldest porcelain, during the Golden Age. This lecture is in conjunction with the exhibit, "Evolution of a Royal Vision: The Birth of Meissen Porcelain," through Sept. 13.

Phillip Schultz Space Gallery, 1141 Polk, SF; (415) 377-3325. 3pm, free. Hear Pulitzer Prize winning poet Phillip Schultz read and discuss selections from his recent book of poetry, *The God of Loneliness*, at this celebration of the third anniversary of Writers Studio Workshops in San Francisco.

Wildflower Ramble Mt. Livermore, Angel Island Park; (415) 435-3522. From Tiburon take 10am ferry, meet at Gift Shop at 10:30am. From San Francisco take 10:35am Blue and Gold Fleet ferry from Pier 41, meet at Visitor's Center at 11am; \$5. Learn about the wildflowers that grow on Mt. Livermore on this docent led, 4 1/2 mile hike. Wear comfortable, layered clothing. Bring lunch and liquids.

MONDAY 12

No Rich, No Poor! Modern Times Bookstore, 888 Valencia, SF; (415) 282-9246. 7pm, free. Join Charles Andrews in this discussion based on his new book about whether capitalism can be repaired or if it needs to be replaced and what a potential new "program of common prosperity" could look like.

Post-Punk Extravaganza Needles and Pens, 3253 16th St., SF; (415) 255-1534. 7pm, free. Join Microcosm Publishing for their West Coast author tour featuring zine author Joe Biel showing his latest documentary *If It Ain't Cheap It Ain't Punk*, followed by a Q&A about DIY Publishing, Mia Partlow and Michael Hoerger presenting the secret history of food and espionage in conjunction with their new book, *Edible Secrets*, and more. **#BFG**



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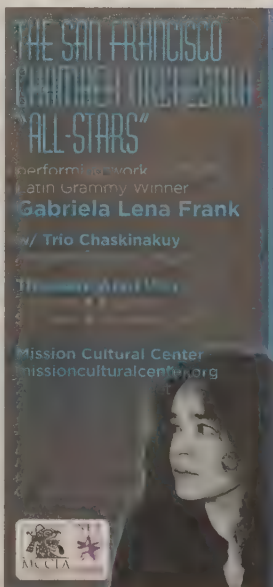
- APR 9 Spring Fling, Newark
- APR 10 Wine Tasting Party, San Rafael
- APR 14 Sonoma Wine Country Mixer
- APR 16 Tropical Nights Dance, Sunnyvale
- APR 17 32nd Anniversary Dance, San Rafael
- APR 22 Cougar Mixer & Live Band Dance, Los Gatos
- APR 23 Match Your Key Dance at the Claremont, Berkeley
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Andy Lau stars in *The Warlords*, out Fri/9.

PHOTO COURTESY OF MAGNET RELEASING

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Erik Morse, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. The film intern is Peter Galvin. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

AfterLife Christina Ricci plays a girl who may or may not have died in a car accident; Liam Neeson plays a creepy funeral director who may or may not know the truth. (runtime not available)

Date Night Don't you kinda wish Steve Carell and Tina Fey were married IRL? (1:27) **Presidio** The Greatest Pierce Brosnan and Susan Sarandon play a couple dealing with the death of their oldest son — and the sudden appearance of a girl (Carey Mulligan) claiming to be pregnant with their grandson. (1:36) **Embarcadero**, **Shattuck**, **Smith Rafael**.

2012: The Change Author and outspoken advocate of using psychedelics to commune with spirits, Daniel Pinchbeck hosts this film documentary about his search for a means to end contemporary culture's addiction to consumerism and apathy. It has little to do with the prophetic year of the title. Instead, Pinchbeck's thesis is that the year should represent a turning point in a society that is shirking its responsibility for its abuse of the earth and its people. I think we can all agree that contemporary culture is a tad self-indulgent, but Pinchbeck devalues his argument by spending an enormous amount of film time hyping psychedelic experiences and yoga as the answer to these issues. Lacking on-screen charisma himself, Pinchbeck turns to celebrity star power to punch things up. Notable are a sit-down with Sting who recounts an ayahuasca experience, David Lynch explaining transcendental meditation, and a talk with Ellen Page on the value of "shoveling goat shit." The film is so rambling and unfocused that by its end I wasn't sold on any of its points. I knew 2012 just wouldn't be the same without John Cusack. (1:25) **Lumiere**, **Galvin**.

The Warlords No doubt following the lead of John Woo's *Red Cliff* (2008), this three-year-old Chinese epic is not quite as epic, but definitely worth a watch. It's set during the Taiping Rebellion of the 1860s; Jet Li is joined by Andy Lau and Takeshi Kaneshiro as he leads a force of Qing rebels. The intricacies of Chinese history are initially daunting, but thankfully the film's true themes of brotherhood and betrayal are pretty universal. Though director Peter Chan is not known for his action films, *The Warlords'* battlefield sequences are plenty fun. Unfortunately, the non-combat stuff — i.e., anytime Chan appears interested in playing up the emotional drama between his three

CONTINUES ON PAGE 48 »



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OPENING CONT>

leads — are the least developed aspects of the film. It's possible that certain sequences were more fleshed out in the film's original cut (the "international" version is shortened by 15 minutes) but by skimping on important character moments, *The Warriors* feels incredibly lopsided. (1:50) *Lumiere*, Shattuck. (Galvin) **When You're Strange** Johnny Depp narrates Tom DiCillo's *Doors* documentary. (1:30)

ONGOING

Ajami (2:00) *Elmwood*. **Alice in Wonderland** (1:48) *Cerrito*, 1000 Van Ness, SF Center, Sundance Kabuki. **Breath Made Visible** Ruedi Gerber's documentary throws a sympathetic and fascinating light on the work of dance pioneer Anna Halprin. Weaving on-camera interviews

with former collaborators, family members, and Halprin herself into excerpts from current and past work suggests decades and decades thoughtfully lived by an artist who had the guts to be herself. Again and again the camera returns to the now legendary *The Deck*, which husband and landscape architect Lawrence Halprin built so she could do her work while their children were growing. One of this film's loveliest aspects is to see the deck changing just as Halprin does. Wisconsin-raised and East Coast-oriented, her moving to the California of the 1940s had isolated her from mainstream dance influences. But it also had opened vistas — to nature and through nature into herself — that she might not have been able to achieve otherwise. The film may be conventionally structured but what emerges is a portrait of an anything but conventional woman, artist and thinker. (1:20) *Elmwood*, *Roxie*, *Smith Rafael*, (Rita Feliciano) **The Bounty Hunter** (1:50) 1000 Van Ness, SF Center.

Chloe (1:36) *Elmwood*, *Four Star*, *Presidio*, SF Center, Sundance Kabuki. **City Island** The Rizzo family of City Island, N.Y. — a tiny atoll associated historically with fishing and jurisdictionally with the Bronx — have reached a state where their primary interactions consist of sniping, yelling, and storming out of rooms. These storm clouds operate as cover for the secrets they're all busy keeping from one another. Correctional officer Vince (Andy Garcia) pretends he's got frequent poker nights so he can skulk off to his true shameful indulgence: a Manhattan acting class. Perpetually fuming spouse Joyce (Julianne Margulies) assumes he's having an affair. Daughter Vivian (Dominik Garcia-Lorido) has dropped out of school to work at a strip joint, while the world class sarcasms of teenager Vinnie (Ezra Miller) deflect attention from his own hidden life as an aspiring chubby chaser. All this (plus everyone's sneaky cigarette habit) is nothing, however, compared to Vince's really big secret: he conceived and

abandoned a "love child" before marrying, and said guilty issue has just turned up as a 24-year-old car thief on his cell block. Writer-director Raymond De Felitta made a couple other features in the last 15 years, none widely seen; if this latest is typical, we need more of him, more often. Perfectly cast, *City Island* is farcical without being cartoonish, howl-inducing without lowering your brain-cell count. It's arguably a better, less self-conscious slice of dysfunctional family absurdism than *Little Miss Sunshine* (2006) — complete with an Alan Arkin more inspired in his one big scene here than in all of that film's Oscar-winning performance. (1:40) *Embarcadero*, *Shattuck*, (Harvey) **Clash of the Titans** The minds behind *Clash of the Titans* decided their movie should be 3D at the last possible moment before release. Consequently, the 3D is pretty janky. I don't know what the rest of the film's excuse is. *Clash of the Titans* retreads the 1981 cult classic with reasonable faithfulness, though Ray

Harryhausen's stop-motion effects have been (of course) replaced with CG renderings of all the expected monsters, magic, gods, etc. Liam Neeson and Ralph Fiennes — as other reviews have pointed out: *Schindler's List* (1993) reunion! — glow and glower as Zeus and Hades, while Sam Worthington (2009's *Avatar*) once again fills the role of bland hero, this time as a snooze-worthy Perseus. You might have fun in the moment with *Clash of the Titans*, but it's hardly memorable, and certainly nowhere near epic. (1:58) *Empire*, 1000 Van Ness, *Presidio*, SF Center, Sundance Kabuki. (Eddy) **Crazy Heart** (1:53) *Opera Plaza*, Red Vic, *Shattuck*, Sundance Kabuki. **Diary of a Wimpy Kid** (2:00) 1000 Van Ness. **The Ghost Writer** (1:49) *California*, *Cerrito*, *Embarcadero*, *Piedmont*, *Presidio*, Sundance Kabuki. **The Girl on the Train** (1:42) *Elmwood*, *Four Star*. **The Girl With the Dragon Tattoo** (2:32) *Albany*, *Embarcadero*, *Piedmont*, *Smith Rafael*. **Green Zone** (1:55) 1000 Van Ness. **Greenberg** (1:40) *Empire*, *Piedmont*, *Shattuck*, SF Center, Sundance Kabuki. **Hot Tub Time Machine** (1:55) *California*, *Marina*, 1000 Van Ness. **How to Train Your Dragon** (1:38) *Empire*, *Marina*, 1000 Van Ness. **The Hurt Locker** (2:11) *Opera Plaza*. **The Last Song** (1:47) Sundance Kabuki. **The Last Station** (1:52) *Shattuck*. **The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers** (1:34) Red Vic, *Shattuck*, *Smith Rafael*. **Mother** (2:09) *Bridge*, *Shattuck*. **Our Family Wedding** (1:41) *Four Star*. **A Prophet** (2:29) *Lumiere*, *Shattuck*, *Smith Rafael*. **The Runaways** (1:42) 1000 Van Ness, SF Center. **Sakuran** (1:41) *Viz Cinema* (www.newpeople-world.com).

Secret of Kells The preceding year was such great one for feature animation that the 2010 Oscar category could have been credibly filled twice over. Four nominees were predictable major U.S. studio productions — but the fifth was neither another such, nor one of several terrific off-the-beaten-path titles like *Ponyo*, *A Town Called Panic*, or *Sita Sings the Blues*. Instead, it was this hitherto barely-seen European co-production vaguely inspired by Irish history and mythology. Orphaned Brendan, raised by stern uncle Cellach (voice of Brendan Gleeson) in a medieval monastery, is intrigued by the vast forest outside its walls (where he's forbidden to roam) and by a visiting master illuminator's work on a "magical" book. Though overall this first feature by co-directors Tomm Moore and Nora Twomey might look best on the small screen — its line-drawing character designs are as simple as those in a 60s "Fractured Fairy Tale" — it's been justifiably praised for some bold color and minimalist design elements. However, *Kells* is so preoccupied with those abstract backgrounds (which will likely confuse children by bearing little resemblance to the intended locations) that there's no attention paid toward basic story clarity and involvement. Villains supernatural ("The Dark One") and mortal (Viking invaders) are virtually interchangeable; after 75 minutes you might realize you still have no idea just what the book is, or why it's so important. Though clearly targeted as an audience, kids are likely to grow bored fast, and so might you. (1:15) *Embarcadero*, *Shattuck*, (Harvey) **She's Out of My League** (1:44) 1000 Van Ness. **Shutter Island** (2:18) *California*, 1000 Van Ness, Sundance Kabuki. **A Single Man** (1:39) *Opera Plaza*. **The Sun** (1:50) *Lumiere*, *Shattuck*. **Vincere** (2:02) *Albany*, *Clay*, *Smith Rafael*. **Waking Sleeping Beauty** (1:26) *Opera Plaza*. **The White Ribbon** (2:24) *Four Star*. **Why Did I Get Married Too?** (2:01) 1000 Van Ness, *Shattuck*.

REP PICKS **"Out in Israel Film Series"** See "Way Out Middle East." *Roxie*, *sfso*

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Yerba Buena Center for the Arts' focus on Inuit film includes 2001's *Atanarjuat, the Fast Runner*, screening Sun/11.

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1487. **SFBG**

Schedules are for Wed/7-Tues/13 except where noted. Director and year are given when available. Double features are marked with a +. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "Films by Lukas Lukasiuk," short films, Fri, 8pm. "Other Cinema: With the Wind in Our Hair" (Sachs, 2010), Sat, 8:30. Co-presented with San Francisco Cinematheque as part of its "States of Belonging" series. "Brunch," live electronics and 4D phantasmagoria by Craig Baldwin and others, Sun, 11-6.

CAFÉ OF THE DEAD 3208 Grand, Oakl. (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-10. "Legendary Composers: Lalo Schiffrin," **The President's Analyst** (Flicker, 1967), Wed, 2:15, 7, and Kelly's Heroes (Hutton, 1970), Wed, 4:15, 9:05; **Enter the Dragon** (Clouse, 1973), Thurs, 7, and **Hell in the Pacific** (Boorman, 1968), Thurs, 9. "Midnites for Maniacs: In-One-End-And-Out-The-Other Triple Feature," **The Gate** (Takács, 1987), Fri, 7:30; **Hackers** (Softley, 1995), Fri, 9:30; and **Prince of Darkness** (Carpenter, 1987), Fri, 11:45. \$10 for one or all three films. **Sunrise** (Murnau, 1927), Sun, 1:30, 4, 7:30. Theater closed Mon-Tues.

CERRITO 10070 San Pablo, El Cerrito; www.

rialtocinemas.com. \$7. "Cerrito Classics:" **Diva** (Beineix, 1982), Thurs, 7:15.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. **Breath Made Visible** (Gerber, 2009), call for dates and times. **The Girl With the Dragon Tattoo** (Opley, 2009), call for dates and times. **The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers** (Ehrlich and Goldsmith, 2009), call for dates and times. **A Prophet** (Audiard, 2009), call for dates and times. **Vincere** (Bellocchio, 2009), call for dates and times. **The Greatest** (Feste, 2009), April 9-15, call for times.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **If Only I Were an Indian** (Paskievich, 1996), Wed, 7:30.

LUMIERE 1572 California, SF; (415) 267-4893, \$8-10.50. **2012: Time for Change** (Amorim, 2010), Fri-Sun, 7.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit Film Series: Day and Noir," **Born to Kill** (Wise, 1947), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Film 50: The History of Cinema," **Annie Hall** (Allen, 1977), Wed, 3. "What's a Matta Up?," **Somersault** (Shortland, 2004), Wed, 7. "Joseph Losey: Pictures of Provocation," **King and Country** (1966), Thurs, 7:30; **Boom!** (1968), Fri, 9; **Mr. Klein** (1976), Sat, 8:20. "Celebrating Chekhov," **An Unfinished Piece for Player Piano** (Mikhailov, 1977), Fri, 7; **The Lady with the Dog** (Heifitz, 1960), Sat, 6:30. "What's It All Mean: Films by William T. Wiley and Friends," "Films by Robert Nelson," Sun, 3. "Life, Death, and Technicolor: A Tribute to Jack Cardiff," **Pandora and the Flying Dutchman** (1951), Sun, 5:15. "Dotted Lines: Women Filmmakers Connect the Past and the Present," "Stages of Belonging: Films by Lynne Sachs (1994-2009)," Tues, 7:30. Co-presented by the San Francisco Cinematheque.

PIEDMONT 4186 Piedmont, Oakl. (510) 464-5980. \$5-8. "Cult Classics Attack 5," **City of Lost Children** (Jeunet and Caro, 1995), Fri-Sat, midnight.

PLAYLAND-NOT-AT-THE-BEACH 10979 San Pablo, El Cerrito; (510) 592-3002, www.playland-not-at-the-beach.org. Free with museum admission (\$10-15). **Playland Remembered!** (Wyrch, 2010), Sat-Sun, every half hour starting at 3:30.

PRESENTATION THEATER USF School of Education Building, 2350 Turk, SF; (415) 422-6525. Free. **Speaking in Tongues** (Jarmel and Schneider, 2009), Thurs, 7.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10. **My Son, My Son, What Have Ye Done** (Herzog, 2009), Wed, 2, 7:15, 9:20. **Crazy Heart** (Cooper, 2009), Thurs-Sat, 7:15, 9:35 (also Sat, 2, 4:20). **The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers** (Ehrlich and Goldsmith, 2009), Sun-Tues, 7:15, 9:20 (also Sun, 2, 4).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. **Breath Made Visible** (Gerber, 2009), Wed-Thurs, 6:45, 8:30. "San Francisco International Women's Film Festival," Wed, 7, 9:15. "Out in Israel Film Series," Thurs, 7, 9:15. Call for Fri-Tues shows and times.

SAN FRANCISCO CINEMATHEQUE Oddball Film + Video, 3225 22nd St, SF; www.sfcinema.org. \$10. "States of Belonging Program II," Sun, 8. With filmmaker Lynne Sachs in person.

SAN FRANCISCO INTERNATIONAL WOMEN'S FILM FESTIVAL Various Bay Area locations; www.sfiwff.com. Ticket prices vary. The Women's Film Institute presents their sixth annual festival of women filmmakers and films. Wed-Sun.

VIZ CINEMA New People, 1746 Post, SF; www.newpeopleworld.com/films. \$8-10. **Sakuran** (Ninagawa, 2007), Wed-Thurs, call for times. **Eatrip** (Nomura, 2009), April 10-15, call for times.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "The Word and the Image: Films by Marguerite Duras," **Destroy, She Said** (1969), Thurs, 7:30. "Independent Int Film: The Fast Runner Trilogy," **Before Tomorrow** (Cousineau and Ivallu, 2008), Fri, 7:30; **Atanarjuat, the Fast Runner** (Kunuk, 2001), Sun, 2. **SFBG**

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Ray Pride, Movie City News

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FoxNews.com

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New York Magazine

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FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 435735. The following person is doing business as **Just Jewels Inc.** 1731 4th St Berkeley, CA 94710. Just Jewels, 1869 Union St San Francisco, CA 94123. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date January 1994. Signed Eleanor Carpenter. This statement was filed with the County Clerk of the County of Alameda, CA by Patrick O'Connell on March 9, 2010. **1131094, March 17, 24, 31, and April 7, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 434622-434624. The following person is doing business as **1. Frontline Entertainment 2. Frontline Multimedia 3. Network Associates**, 1802 Bancroft Way Berkeley, CA 94703. Lenor, Janina, 1802 Bancroft Way Berkeley, CA 94703. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/28/10. Signed Janina Lenor. This statement was filed with the County Clerk of the County of Alameda, CA by Patrick O'Connell on March 25, 2010. **1131071, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326942-00 The following person is doing business as **Urban-Flavors**, 601 Van Ness Ave Suite 3-E307 San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/25/2010. Signed Ray Roundtree. This statement was filed by Nory Hanson on February 26, 2010. **1131066, March 24, 31, April 7 and 14, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326106-00 The following person is doing business as **Super Clean**, 6150 S Blvd Blvd #493 San Francisco, CA 94132. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jasmin Malabed. This statement was filed by Maribel Jaldon on March 4, 2010. **1131062, March 24, 31, April 7 and 14, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326181-00 The following person is doing business as **All Better Repairs**, 1350 Howard St San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/8/10. Signed Christopher Mulhauser. This statement was filed by Maridyne L. Argente on March 8, 2010. **1131055, March 17, 24, 31 and April 7, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326244-00 The following person is doing business as **Chicos Liquor**, 1168 Leavenworth St San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/9/2010. Signed Zhenhua Wu. This statement was filed by Florence Siu on March 9, 2010. **1131069, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326288-00 The following person is doing business as **The Human Elements**, 1218 48th Ave San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/11/10. Signed Rick A Erickson. This statement was filed by Magdalena Zavallos on March 11, 2010. **1131057, March 17, 24, 31 and April 7, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326304-00 The following person is doing business as **Studio Moon**, 669 Rhode Island St San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/2001. Signed Tracy E. Moon. This statement was filed by Nory Hanson on March 12, 2010. **1131058, March 17, 24, 31 and April 7, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326381-00 The following person is doing business as **Peaceful Body Pilates**, 1436 Waller St San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/16/2010. Signed Karen Campbell. This statement was filed by Maridyne L. Argente on March 15, 2010. **1131065, March 24, 31, April 7 and 14, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326388-00 The following person is doing business as **A Triple Gem Home Health Care**, 255 Barneveld St San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/16/2010. Signed Rachel Ministero. This statement was filed by Maribel Jaldon on March 16, 2010. **1131067, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326398-00 The following person is doing business as **Bottom Floor Entertainment**, 850 Brunswick St #0 San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/16/2010. Signed Carlos Miller. This statement was filed by Magdalena Zavallos on March 16, 2010. **1131061, March 24, 31, April 7 and 14, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326411-00 The following person is doing business as **All This Potential**, 1770 34th Ave San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Paula Fletcher. This statement was filed by Maribel Jaldon on March 17, 2010. **1131063, March 24, 31, April 7 and 14, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326437-00 The following person is doing business as **B2 Limo Service**, 6252 Joaquin Muneta Ave #8 Newark, CA 94560. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Tamara Bedada. This statement was filed by Alan Wong on March 17, 2010. **1131064, March 24, 31, April 7 and 14, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326449-00 The following person is doing business as **Thrice As Nice**, 2001 Whorlan Way Apt 4 San Bruno, CA 94066. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/17/2010. Signed Elisangela Pereira. This statement was filed by Maridyne L. Argente on March 17, 2010. **1131074, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326483-00 The following person is doing business as **Batista Chocolaterie**, 915 Minnesota St #A San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Belinda Quintanilla. This statement was filed by Alan Wong on March 18, 2010. **1131076, April 7, 14, 21 and 28, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326537-00 The following person is doing business as **Skooll**, 1725 Alameda St San Francisco, CA 94134. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 3/27/2010. Signed Andrew Mirabel. This statement was filed by Maribel Jaldon on March 22, 2010. **1131070, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326617-00 The following person is doing business as **Movement Play Events**, 301 Macalla Ct - D San Francisco, CA 94130. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/24/2010. Signed Rosie Turner. This statement was filed by Florence Siu on March 24, 2010. **1131068, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326627-00 The following person is doing business as **Modern Eden**, 1853 B Union St San Francisco, CA 94123. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 3/25/2010. Signed Kimberly Larson. This statement was filed by Florence Siu on March 25, 2010. **1131075, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326693-00 The following person is doing business as **Red Collar Originals**, 4042 18th St San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/26/2010. Signed Rachel Ministero. This statement was filed by Maridyne L. Argente on March 26, 2010. **1131076, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326698-00 The following person is doing business as **San Francisco Piano Shop**, 353 29th Ave San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/25/2010. Signed Paul Marshall. This statement was filed by Melissa Ortiz on March 26, 2010. **1131077, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326821-00 The following person is doing business as **Explicit Paradise**, 640 Mason St #203 San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jason Wool. This statement was filed by Magdalena Zavallos on April 1, 2010. **1131081, April 7, 14, 21 and 28, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A0326827-00 The following person is doing business as **My Peoples**, 65 Manzanita Ave San Francisco, CA 94118. This business is conducted by a general partner. Registrant commenced business under the above-listed fictitious business name on the date 4/1/10. Signed Steve Salta. This statement was filed by Maribel Jaldon on April 1, 2010. **1131079, April 7, 14, 21 and 28, 2010**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: **March 30, 2010** To Whom It May Concern: The name of the applicant is **Ninth Inning Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1315 9th Ave, San Francisco, CA 94122-2808. Type of License Applied for: **46- ON-SALE GENERAL PUBLIC PREMISES.** Publication dates: **April 7, 2010 1131080**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNG-10-546684 SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION HOLLY SANDERS for change of name. ALL INTERESTED PERSONS: Petitioner **Holly Sanders** filed a petition with this court for a decree changing names as follows: Present Name: Holly Sanders Proposed Name: **Erin Sanders** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 25, 2010. Time: 9:00 AM room n 218. Signed by James J McBride, Presiding Judge on March 12, 2010. Endorsed Filed San Francisco County Superior Court on March 12, 2010 by Param Nair, Deputy Clerk. Publication dates: **March 17, 24, 31 and April 7, 2010. 1131059**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNG-10-546716 SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION EDWARD EUGENE GRINDE for change of name. ALL INTERESTED PERSONS: Petitioner **Edward Eugene Grinde** filed a petition with this court for a decree changing names as follows: Present Name: **Edward Eugene Grinde** Proposed Name: **Edward Michael Eugene Grinde** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 27, 2010. Time: 9:00 AM room n 218. Signed by James J McBride, Presiding Judge on March 24, 2010. Endorsed Filed San Francisco County Superior Court on March 24, 2010 by Elias Butz, Deputy Clerk. Publication dates: **March 31, April 7, 14 and 21, 2010. 1131073**

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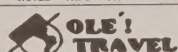
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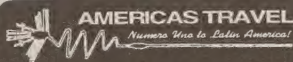
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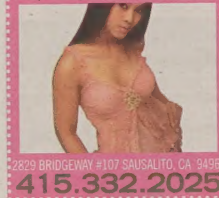
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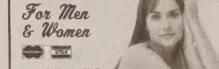
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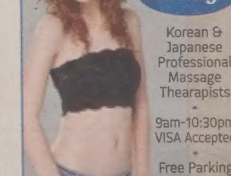


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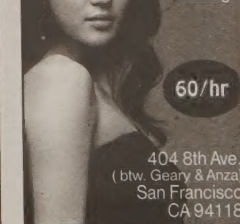
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Dizzy spell

By Andrea Nemerson
andrea@altsexcolumn.com

Dear Andrea:

You've written occasionally about infatuation, but is it really such a bad thing? It has driven even logical, structure-loving me to be romantic and loopy. But isn't it based on genuine attraction? Is it something to be wary of?

The object of my desire lives far away, and infrequent visits keep the natural relationship progression at bay. It's always exciting to see each other, and many of the normal daily annoyances and issues of relationships don't arise. Here's the rub: While I'm convinced I'm in love and confident in his feelings as well, I fear that making huge decisions and life changes (he's thinking about selling his house, for instance) may be rash and based on infatuation.

Love,
Cloud Head

Dear Head:

I have written about infatuation, but never without mentioning the word's etymology, which never fails to charm me, if not as deeply and enduringly as "Infatuation," of course, means "to make foolish," and shares a root with "fatuous." Aren't you glad you asked? What? You didn't ask?

I assume you're thinking of infatuation as the dizzy, dopey first flush of attraction that has no time for those aspects of love that *take* time, by which I don't mean marriage and baby carriage as much as putting the other person's needs and comfort first, or at least on a level with one's own, and being made happy by the other's happiness, plus trust, commitment, and mutual support.

This is not to be confused with *limerence*, a word that did not exist until the 70s, when psychologist Dorothy Tennov saw fit to coin it. Limerence seems fitting for that transcendent sensation, that sense that since you and your "limerent" object met or connected, the world has been utterly transformed.

Limerence is not love, it's "being in love" (without infatuation's connotations of foolishness and brevity): the intrusive thoughts to the point of obsession, the feeling of "walking on air," the mad longing, the way that every touch, every word, every glance from the beloved is imbued with meaning, and the palpable pain ("heartache") of separation or lack of reciprocity. Without limerence, all popular music would be either "The Itsy-Bitsy Spider" or "Kill You," nothing in-between.

Limerence does not become love as much as it can leave you and the limerant object ideally positioned to find love together. You ask, is this really love, or merely infatuation? I answer, it's limerence, and better yet, *requited* limerence. Enjoy it. You ask, "But isn't the attraction real?" and I say, of course it's real. Limerence causes a certain type of temporary insanity but you still know what you feel. Finally, should you throw all caution to the winds and throw in together? Um. This is pretty wishy-washy but ... sort of? How about you wait a year? How about traveling together first? Sharing a vacation house? Those situations are not real life but they do involve real stressors. Find out what he's like when you're lost and hot and cranky on a road trip. Head in the clouds? Easy. How about shaving scum in the sink?

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